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ENGLISH LITERATURE AND COMPOSITION:

A GUIDE TO CANDIDATES

IN THOSE DEPARTMENTS IN

THE INDIAN CIVIL SERVICE.

WITH EXAMINATION-PAPERS and SPECIMENS OF ANSWERS.

BY

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PREFACE

The routine of liberal education in England has hitherto embraced only the classics and mathematics. These subjects alone have been regularly and systematically studied at the universities and great public schools. A few rewards have, indeed, been occasionally bestowed on excellence in English composition; but the educational authorities have, in general, contented themselves with *rewarding* the merit thus displayed, without devising any regular system for *producing* it. The study of the grammar and literature of the English language has not been recognised as an essential part of a liberal education. These branches have not been incorporated into the ordinary course of instruction at any of our great educational establishments. The student has, indeed, been left free to study them, if so inclined; but he has had to do so without the aid of the educational appliances so abundantly

available for the study of classics and mathematics; no systematic plan of reading has been marked out for him to follow; no staff of tutors and professors has been ready to aid him in his difficulties, and to advise him in his reading. From studies pursued in this desultory fashion, no very satisfactory results could be expected: for it is not thus that accurate scholarship or good taste is, in general, produced. And, accordingly, it was often found that men who had passed through a regular training at a public school and a university, who had been drilled systematically into all the grammatical niceties of the classical languages, and had been educated to appreciate the beauties of classical literature, yet knew little of the literature of their own country, and had acquired no principles to guide them in the correct use of their native speech, except perhaps the very mistaken assumption that the usages of the English language follow the analogy of the classical tongues.

One of the chief benefits that have resulted from the introduction of the system of competitive examination into the public service, is that public attention has thereby been directed to the very deficient character of the English education given at our great seats of learning. The simpler examinations have shown that no inconsiderable

proportion of boys who have just finished school, have not received an education sufficient to pass an examination in the most elementary branches. And the examinations for the Indian Civil Service, which have for the first time asserted the right of the English language to rank on a par with the other, *traditional*, branches of a liberal education, have equally shown how imperfectly the youth of the higher schools and universities are trained in the literature and language of their native country. The public exposure of the deficiency is the best method of remedying it. Already more importance is attached to the study of English; and it may be confidently expected that in a few years a thoroughly-qualified English master will form part of the staff of all the great public schools, not despised and underpaid as the teacher of a superfluous accomplishment, but enjoying equal status and emoluments with the other masters; and that the universities will possess a large body of professors and tutors competent to lecture on English with the same ability and knowledge that they have hitherto shown in other subjects.

The examinations of the Indian Civil Service Commissioners have not, however, given universal satisfaction. At first it was objected that they were unreasonably difficult; but this ground

seems to have been abandoned, and it is now asserted that they are too easy, and afford an unfair opportunity by which imperfectly educated men may obtain high marks. It is complained that by a short and superficial study of English, as many marks may be obtained as by many years' study of classics or mathematics. If this were true, the complainants have the means of redressing their grievances in their own hands. No one is bound to prepare himself only in those subjects that are barren of honour, and to become a martyr for the sacred prescriptive rights of Greek and the calculus. If it is easy to get marks in English, why do the grumblers not go in and get them? But the truth is, that the educational value of any study cannot be measured by the length of time which it is customary to devote to it; but rather by the amount of mental effort expended upon it, and the amount of mental culture which it implies and produces. The labour of half-a-dozen years may be required to imprint in the memory of a boy an accurate knowledge of the technical minutiæ of the Latin or Greek grammar, of the elegances of the syntax, and the mysteries of the prosody; but such knowledge as this, as an index of intellectual effort, or a test of intellectual strength, is not to be placed on the same level with the power to

appreciate the beauties of English literature. The higher intellectual faculties are scarcely concerned at all in the ordinary routine of a schoolboy's education; and all that constitutes real strength and activity of mind may grow as much in a single year, when once excited into vigour, as it had done in all the years preceding. Thus it may be true that the study of a single year may have a higher educational value than the hard labours of a dozen years spent in the customary scholastic drill. And, if the truth must be told, hard labour is not the chief occupation of our public schools. They turn out *men*, and it is to be wished that this element were not altogether overlooked even on an examination system; but scholarship is by no means their strong point.

It has also been objected that English is peculiarly liable to be 'crammed' for examination purposes; and the term 'cramming' is used in so many senses that it is not easy to answer an objection that has no definite meaning. Wherever there is an examination there must be some method better than others of preparing for it, and this has often been stigmatised as 'cramming.' If it be meant that students can be more easily prepared in English than in any other subject to answer well without studying hard, this assertion cannot be admitted without proof, espe-

cially in a country where hundreds of respectable scholars earn their living as professed 'crammers' in classics and mathematics. Against 'cramming' in the sense in which all must condemn it, as a kind of intellectual sleight of hand by which ignorant men can be passed off for learned, there is one effectual remedy, in the nature of the examination to which they are submitted. A perusal of the examination-papers in this book will show, that what is usually understood as reprehensible 'cramming' will not be of much service to the candidate; and unless the character of the examination alters materially for the worse, the student will find his best preparation not in any ingenious 'cramming,' but in honest study and in vigorous intellectual effort.

The present work is intended to guide candidates in their preparation.

The study of English has been so recently elevated into prime importance, that students and even in some cases their tutors have felt somewhat at a loss how to proceed: and, more generally than is supposed, the candidates are left to work for themselves without assistance or advice. An attempt is therefore made in this work to suggest some useful methods of study. The various questions proposed have been printed as the best index of the extent to which the stu-

dent must carry his reading; and as very great difficulty has been felt in knowing exactly the *kind* of answers required, four of the papers have been answered in full, in the manner in which, it is believed, they ought to be answered. It will, of course, be understood that the answers are not intended to contain all that might be said on the subject; minute points are omitted, and novel theories are not noticed; above all, brevity has been studied, both because it is essential where the time for answering is limited, and because extreme prolixity and vagueness are the prevailing sins in examination-papers. A very few hints on composition have been appended; and the subjects actually given at the examinations have been added, that the candidate may know what is expected of him in this department.

CHELSEA: *January* 1866.

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ENGLISH LANGUAGE AND LITERATURE.

SUBJECTS INCLUDED UNDER THIS HEAD IN THE INDIAN CIVIL SERVICE EXAMINATIONS, WITH HINTS ON THE METHOD OF STUDYING THEM.

OMITTING altogether the subject of Civil History, three distinct branches of study are included in the English department of the Indian Civil Service examinations. These are (I.) the Grammar and History of the English Language; (II.) the History and Criticism of English Literature; (III.) English Composition. This last is reserved for separate treatment elsewhere. A few remarks will be made here on the various subjects included in 'English Language and Literature,' with some hints on suitable methods of studying them.

I. *English Language.* Under this head many separate subjects fall to be studied. The student must, in the *first* place, acquire some distinct idea of the ordinary classification of languages into great families: he must know the family to which the English belongs, and its relation to the sister tongues of the same family, especially to those which have at various periods been spoken in Britain. This subject pro-

perly belongs to comparative philology.' All that the student is required to know may be learnt without any very extensive research: it is enough that he knows the results at which the great philological authorities have arrived. These he will find stated in almost every text-book that treats of the English language: among others, in Latham's 'English Language,' Craik's treatise on the same subject, or in Max-Müller's 'Lectures.'

The next point is to acquire some knowledge of the structure of the Saxon language, from which the English is derived. And here, instead of trying to commit to memory the most striking peculiarities of the Saxon, such as are thought most likely to occur in an examination-paper, it is a far more effectual plan to learn the Saxon grammar and to practise the reading of Saxon. It is not necessary to pursue this to any very formidable extent, and there are now abundant facilities for the study. Rask's 'Anglo-Saxon Grammar' (abridged by Thorpe), or even the short compend of the Saxon grammar given in the 'Student's Manual of the English Language' (pp. 283, sq.), with the occasional aid of a dictionary, will enable a student to read with tolerable facility the Saxon extracts given in most histories of English literature, and to trace the grammatical structure of the language. Studied in this way even to a moderate extent, the peculiarities of the language will become known to the student as the results of his own reading, and will be far more effectually recollected than if they were merely learned for the occasion, as isolated facts, from a text-book.

The changes which gradually transmuted Saxon into Modern English must form the next subject of careful study. The various steps in this long process,

which first of all broke down Saxon into Semi-Saxon, then reduced Semi-Saxon to Early English, and this again into Middle English, and finally issued in the present language, may be found stated at length in many text-books (e.g. Latham's 'English Language'). Here again, however, it is recommended that the student should not rest satisfied with merely attempting to commit to memory the lists of changes that the text-books contain. He ought to trace them in his own reading by comparing carefully together the works of authors of different periods. Spalding, in his 'History of English Literature' (pp. 114, &c.), has shown how this may be done, and the same plan should be pursued in writers of various dates from Alfred down to the Reformation. Let the student read these older writers, pencil in hand, taking careful note of the changes in the grammatical forms, and let him carefully compare the notes made on the different authors; he will thus be able to verify and discover for himself the various stages in the grammatical development of our language. And this knowledge will not be, as it too often has been, a mere dead weight to be carried with great effort in the memory, but a living available part of his intellectual strength. After the first three months, no great time would be required for this process, and the study in this manner of even a few hundred lines in Alfred, Layamon, Robert of Gloucester, Chaucer, Barbour, Lydgate, Sackville, and Spenser, will give the student more real knowledge of the various changes to which the grammar of the English language has been subject, and of the fluctuations in its vocabulary, than the 'cramming' of any extant text-book.

Dr. Craik, in his edition of Shakspere's 'Julius Cæsar,' has shown how the principle now recommended may

be applied to Shakspere: the student ought to extend its application to earlier writers. At first the advice of a qualified tutor may be of service, but as the student gains experience he will soon recognise the points to which his attention ought chiefly to be directed; and he will find that there is still much unexplained in our language, and that many even of the most common words and idioms have a long and intricate history little dreamed of by those who familiarly employ them.*

Though English is derived from Saxon, its vocabulary has been enriched from various sources; and with these the student must make himself tolerably familiar. It may be assumed that he has learned Latin and has some acquaintance with French and Greek; and if, in addition, he has studied Saxon, as has been recommended, or knows German, then he will be able to trace the great bulk of English words to their (proximate) source. Those derived from other sources—from the Celtic, the Oriental languages, and the less familiar modern tongues—may be seen in most grammars, in none better than in that of Ernest Adams; and it is quite indispensable that the student should learn by heart the most important of them. There are, however, many words whose etymology, for various reasons, but chiefly from the corruption of the orthography, cannot be very readily traced: such as *tawdry* from St. Ethelreda, *liquorice*, &c. Several of these will be found explained in Trench's useful little works; and the student must carefully note anything in his reading that seems to

* One of the best instances of this is the case of the relative pronouns: nothing connected with English grammar stands in more need of thorough elucidation than the history of the various uses of *who*, *which*, and *that*.

throw light upon words of obscure or uncertain etymology. It must be confessed that in this particular department some encouragement has been given to 'cramming' by a few injudicious questions on the part of the examiners. There seems, e.g., no reason why the student should be asked, as has been sometimes done, to explain the etymology of such a word as *Shotover*; for it is merely by accident, and not by any well-conducted course of reading, that he ascertains this to be a corruption of *château vert*. Such etymologies are rather to be looked on as riddles than as fair tests of scholarship, and every county furnishes scores of such riddles puzzling enough to perplex the most sagacious etymological Œdipus.

Besides knowing the source of the various words that constitute the English vocabulary, the student must know their meaning; and where this has varied at different periods of our literature, he should be able to trace the variations and connect them with the original signification. Trench's 'Select Glossary' shows these variations in a few words; Richardson's Dictionary will usually be found of much assistance: but the student's chief help must be derived from his own careful reading.

Finally the present grammatical usages of the language must be thoroughly studied. The English grammar is not a very complicated one; yet there are many practical questions connected with the correct employment of words, and several niceties of syntax, to which attention must be carefully directed. Text-books on grammar are innumerable; but most of them are only adapted for children. Bain's, Mason's, Adams's, Latham's and Angus's, may be mentioned as the most suitable for study; and there is a considerable advantage in studying more than one,

that an opportunity may be enjoyed of comparing the points of difference between men all of whom have treated the subject with ability. Such books as Alford's 'Queen's English' and in a minor degree Moon's 'Dean's English,' without pretending to treat of grammar *secundum artem*, will be found useful in directing attention to those questions in English grammar, where analogy, etymology, and custom seem to be at variance, and where there is consequently considerable room for discussion.

Besides the books that have been mentioned as treating specially on the English language, the student may occasionally find valuable hints in other quarters, e.g. in articles in reviews, &c., and whatever is thus discovered, should be carefully entered either in an interleaved history of English literature, or in a well-arranged common-place book.

II. *English Literature.* This subject may be divided into two parts, (I.) the history, and (II.) the criticism of English literature. The first of these must be in the main a work of memory. Some good text-book (Craik, Chambers's 'Encylopædia of English Literature,' and Spalding, can be highly recommended) will furnish the names of the writers whose works constitute English literature. For the great majority of these authors it is sufficient to know the period at which they flourished, and the subjects on which they wrote. But in the case of the more important writers it is quite necessary that the student should know exactly (where *exact* knowledge is to be had) the chief events in their lives, the dates of their birth and death, the place and manner of their education, the circumstances that may have influenced their style or habit of thought, and the time and order of the production of their chief works. He ought in

fact to be able at any time to write a brief outline of the biography of such men as Chaucer, Spenser, Shakspere, Milton, Bacon, Dryden, Pope, Defoe, Addison, Johnson, &c., which should include all that is important in their lives in a literary point of view. All the necessary information for this purpose may be found in Chambers's 'Encyclopædia' already referred to; and in addition, Johnson's 'Lives of the Poets' may be advantageously studied. Unfortunately, works like Johnson's are sadly wanting in our language, biographies are usually too voluminous for the purposes of the student, and a work similar to Johnson's but of a larger scope, and embracing prose writers as well as poets, is at present one of the great wants of our literature. The amount of historical knowledge that has just been indicated as essential for the student, cannot of course be acquired without much time and labour. The text-book must be constantly revised, and dates and names must be carefully committed to memory. It is extremely desirable that the student should frequently test the extent and accuracy of his knowledge. This he may do by attempting to answer the examination papers that are contained in this volume, or by the *vivâ voce* questions of his tutor. The index of any history of English literature may also be turned to good account in self-examination. By going over the names in it, and repeating after each author the particulars of his literary life, few or many according to the writer's importance, the student will ascertain how far his knowledge extends, and where it is deficient. A small text-book (the author ventures to recommend his own 'Introduction to the History of English Literature') in which only those names occur of which it is expected that something should be known,

is more useful for this purpose than a large one with too copious an index. Index-learning has been ridiculed by the poet, and deservedly so, but 'index-*examination*' will be found of essential service, and really does 'hold the eel of knowledge by the tail.'

The *criticism* of English literature is also a comprehensive subject. The student is expected to form his own judgment of the merits and defects of the English writers, and to know what the great critical authorities have thought of them. The opinions of others he will find in the text-books already named; and at greater length, and usually with a little exaggeration in tone, in the critical articles of the more important periodicals. His own judgment must be formed by the actual perusal of the works which he is asked to criticise. Of course anything like a careful perusal of the whole circle of English literature is quite impossible; even a life-time would not suffice for this. The student's reading must be conducted in accordance with Bacon's advice; 'some books are to be read only in parts, others to be read, but not curiously; and some few to be read wholly and with diligence and attention.' The works of the chief authors must be studied 'with diligence and attention;' and, if possible, must be read 'wholly.' Where this is impossible—and unfortunately many even of the best of our older writers are characterised by a tediousness that is too great a trial for modern patience—enough must be read to afford a fair specimen of the author's manner of treating his subject, and of the peculiar features of his style. Minor writers may be read less 'curiously;' and in some cases, extracts from their writings, such as are supplied in Chambers's 'Encyclopædia,' or the author's 'Class Book of English Prose,' may suffice. Where

the field is so large there is perhaps a tendency to wander over it, merely acquiring a superficial knowlege of the whole, under the impression that this is the best way of preparing for an examination. This, however, is a mistake; the student will not only know English literature better, but he will better prepare himself for examination, by carefully studying ('chewing and digesting' as Bacon calls it) the works of our chief authors, and select passages from authors of a second class, than by hastily 'tasting,' or incuriously 'swallowing,' the contents of whole libraries of promiscuous literature. The maxim '*multum non multa*' must regulate the student's reading; not the quantity of ground gone over, but the thorough manner in which it has been explored, is the measure of his knowledge, and will be the source of his strength at an examination. In every case, after reading any work he should write down a brief estimate of the author's ability, and of the merits of his style, comparing him with other writers on kindred subjects. He will thus acquire the art of criticism; and by comparing his own opinions with those expressed in the text-books, with those of Hallam in his 'History of the Literature of Europe,' or with those of the leading magazines and reviews, he will see where his judgment differs from that of maturer critics, and will be compelled to form for himself some definite principles of literary taste.

Such a course of reading as has now been briefly outlined, will provide the student with ample occupation for two or three hours a day for one year, and if thoroughly done for two years. To be successfully accomplished it must receive the same conscientious care that has hitherto been reserved for the classics and mathematics. And the study is in every way

worthy of the time demanded for it. More perhaps than any other study it will teach the student to think for himself, it will train him in habits of observation and reflection, it will cultivate the judgment and the taste. Without depreciating other subjects, the study of English literature seems to supply the element that has long been wanting in a liberal education. Mathematics and logic appeal to and develope the reasoning powers, the classics stimulate the memory and the intellect, but the taste, the æsthetic principle that perceives and rejoices in beauty of thought and language, is left uncultivated. Undoubtedly this principle might be sufficiently exercised in the classical languages, but in truth these are not in most cases familiarly enough known for such a purpose. A student who has some difficulty in translating Æschylus or Horace (and such is unhappily the average position of students) is not prepared to appreciate their beauties. It is in studying the literature of his own language, therefore, that the judgment and critical taste of the young are first awakened, and it is in the same field that they can best be tested. This consideration seems amply sufficient to justify the examiners in assigning to the various departments of the English examination a greater number of marks than to any other subject. For if the examination be well conducted—and it has hitherto been admirably conducted—the real intellectual strength of the competitors can be more thoroughly tested in this department* than in any other, and it is this, and no mere amount of accumulated instruction, that the Commissioners wish to discover and reward.

* I include the department of Moral Science in this remark.

The hints now given are intended mainly for the student's private study. Where it is possible to attend a series of good lectures on the subject, such as those of Professor Masson, the student will do well to avail himself of the opportunity. In other cases he must trust to his own guidance, unless he can procure the services of some well-qualified tutor who can direct his studies, and test his progress by frequent oral and written examinations. There is no royal road to proficiency in this subject; it can only be 'got up' by time and study; but the student who chooses to devote the necessary care to it, may reasonably expect a quota of marks amply sufficient to recompense him for his trouble.

OUTLINE OF A COURSE OF STUDY.

The first point is to acquire a general idea of the ground to be gone over. For this purpose small introductory text-books should be selected; larger works only confuse the mind with unnecessary details. For the English language, Craik's 'Outlines of the English Language' is every way the most suitable text-book; for English literature the author recommends his own 'Introduction to the History of English Literature.' Neither of these books extends to two hundred pages: yet they go over the whole of the ground that the student is required to know. At a moderate rate of progress they can be finished in a few weeks; but they should be constantly revised. Having thus acquired an accurate knowledge of the main outlines of the subject, details should be procured from larger works. Spalding's is an excellent thoughtful history of literature; Hallam is always

trustworthy; Craik and Chambers are admirably adapted for study.

The student should confine himself to these histories; they will supply full information where the briefer Introduction only furnishes a scanty outline. By way of supplement to Craik's 'Outlines' should be studied Latham's 'English Language,' Marsh's 'Lectures,' Trench's Works, and Angus's 'Handbook of the English Language' (his 'Handbook of Literature' cannot be much recommended). For many reasons Bain's is the best English grammar; and Thorpe's Abridgement of Rask's Anglo-Saxon Grammar, with the appended extracts, is the most suitable manual for studying Saxon. Along with these must be carefully read Shakspere, Milton, Bacon, Chaucer, Spenser, Dryden, Pope, Byron, Wordsworth, Cowper; not all their works in every case, but enough to know thoroughly how they write. Other authors must be read in extracts; and the student should in his reading follow the bent of his own inclinations, only observing that whatever he reads with care will be available at an examination; what is read cursorily, and merely for the sake of saying that he has read it, has been simply a waste of time, and is of no service whatever. If his course of study extends over two years, as it ought to do, a wider range of reading may be attempted; the older writers may be more carefully perused; Saxon, Semi-Saxon, and Old English may be more minutely studied. The careful perusal of the best literary articles in the reviews and other critical journals should of course be included as an essential part of the routine of study.

INDIAN CIVIL SERVICE EXAMINATION.

GENERAL DIRECTIONS FOR ANSWERING.

In answering the papers, attention should be paid to the following *General Directions*, which were prefixed to the Questions of 1858.

1. In every answer the precise import of the question should first of all be well considered, and then kept throughout clearly and steadily in view; and it must be understood and remembered that the introduction of any matter which does not come within the terms of the question will be merely time and labour thrown away, however good in itself the irrelevant matter may be.

2. Every answer should be in the form of a regularly-constructed sentence, or series of sentences, and not in that of a tabular statement, still less of a mere memorandum; and it should be complete in itself, and intelligible independently of the question.

3. The punctuation should be carefully attended to. A deduction will be made from the *valuation of the answer* wherever this is neglected.

The following hints will be found useful by the candidate:—

1. Before commencing to answer a paper, read carefully all that is printed on it. Sometimes the examiners indicate certain questions which all *must* attempt to answer; sometimes they restrict the number of questions which it is *allowable* to answer; sometimes they give directions as to the penmanship,

manner of folding the paper, margins, &c. From inattention to any of these you may have a deduction made from the valuation of your answers. You must also note carefully the *time* allowed for answering.

2. Read over the whole of the questions before commencing to answer any; note carefully those that you think you can answer, and confine your attention to them until they are answered to your satisfaction.

3. In beginning to answer, weigh each question carefully, and make sure that you perfectly understand its meaning. If you have any doubt, ask the examiner to explain it.

4. Never begin a sentence till you know exactly what you mean to say in it. If necessary write it down on a piece of waste paper: you will thus avoid erasures on your manuscript; and erasures are seldom made without affecting the grammar and punctuation of a sentence, for which the valuation of the answer will be diminished.

5. Answer all that is asked in the question as fully as you can, but not with undue minuteness. A certain average time should be allowed to each answer. No extra valuation is given to an answer on account of its length; and if you waste time you may have to give in your paper before you have come to the end of the questions that you can answer, and you will thus lose marks that may be all-important.

6. It is understood that the *maximum* of valuation can be obtained without answering *all* the questions; therefore do not, in order to increase your marks, attempt to *guess* any answer. It is scarcely possible to do so without being detected; and the examiner will then suspect your other answers, and they may suffer in valuation in consequence.

7. Write carefully and legibly, and read over every

answer attentively, looking well to the spelling, grammar, and punctuation. Make your sentences short and perfectly unambiguous in their meaning; use no introductions; do not attempt any fine writing either as exordium or peroration; and avoid all affectation of style, undue employment of foreign words, and colloquial expressions.

EXAMINATION PAPERS, WITH ANSWERS.

I. PAPER FOR 1859.

ENGLISH LANGUAGE.

Examiners: Professor MASSON and Dr. DASENT.
(N.B. *Three* hours are allowed for this paper.)

Question 1.—The foundation of the English language is the Saxon brought into the British islands by tribes from the Continent. Answer in successive paragraphs the following questions:—

(*a*) At what time, in what manner, and from what special part of the Continent was this tongue brought in? (*b*) What were the chief or stock languages then spoken in Europe, and what was the geographical region of each? (*c*) How was that one of them to which the Saxon is referred, further subdivided and distributed in its particular region?

*Answer.**—(*a*) The year 449 A.D. is usually assigned as the *time* when the Saxon language was introduced into England. In that year there appeared in Ken

* The answers here given are not intended to show how much can be said on the subjects referred to in the questions, but simply to serve as specimens of the kind of answers which the student is expected to give. This first question alone, if fully discussed, might supply materials for a volume. The time for answering is limited; unnecessary minuteness has therefore been avoided; and the length of the answers is such as could be accomplished by a well-prepared student (allowing due time for arranging his thoughts), within the number of hours allowed for the paper.

the Jutes, the first of that great army of invaders, who, under the various names of Jutes, Angles, and Saxons, gradually made themselves masters of the whole of Britain, from the English Channel to the Firth of Forth, and from the German Ocean to the confines of Wales. These tribes spoke one common language, diversified of course by slight peculiarities of dialect; and as they spread themselves over the island, their speech gradually displaced that of the conquered natives. The conquering tribes came from the southern part of the peninsula of Jutland, and the adjacent districts of Germany. The Angles are said to have possessed what is now the duchy of Schleswig, a small part of which still retains their name: the Saxons occupied the country to the south of them along the lower course of the Elbe; and the Jutes held the country to the north now called Jutland. But the assertions of ancient writers on the subject are confused and contradictory, and modern critics are in consequence much divided in their opinions. It is generally agreed, however, that the three tribes came from Jutland, Schleswig, Holstein, and the neighbouring territories of Hanover and Oldenburg.

(*b*) At the period of the Saxon invasion of England *three* stock languages were spoken in Europe, viz.:—

1. The *Classical*, or Græco-Latin family, prevailing almost universally in the countries of the *south*.

2. The *Teutonic*, spoken in the west-central parts of Europe, and along the western shores of the Baltic.

3. The *Celtic* (or *Keltic*), used in the British islands and in several parts of France.

These three were the chief languages, that is, the languages of the leading nations, of Europe in the fifth century. But besides these, various branches of

the *Finnish* language were spoken by feeble tribes scattered over the extremities of the continent; and in the east-central districts the *Sclavonian* language in various dialects was employed by many powerful tribes.

(*c*) The *Saxon* language is one branch of the great family of *Teutonic* languages. This family was divided into two great classes, the *German* and the *Scandinavian*; the former spoken in Germany, Belgium, and Holland; and the latter in Denmark, Norway, and Sweden. Each of these is again subdivided into various kindred dialects. The *German* is divided into two main branches—the *High German*, spoken in the southern parts of Germany, and the parent of the modern German language, and the *Low German*, used in the northern parts of Germany. The *Saxon* was one of several dialects that belonged to the *Low* German.

Question 2.—Compare carefully the English of the following passages, noting and explaining any peculiarities and changes of orthography, meaning, and construction which may occur to you.

(1) A.D. 1380.

'Sum man hadde tweye sones; and the youngere seide to the fadir, Fadir, gyve to me the porcioun of substaunce that byfallith to me. And the fadir departide to him the substaunce. And not aftir manye dayes, alle thingis gederid to gidre, the yongere sone wente in pilgrymage in to a fer cuntree; and there he wastide his substaunce in lyvynge leccherously. And aftir that he hadde endid alle thingis, a strong hungir was maad in that cuntree, and he bigan to have nede. And he wente, and clevyde to oon of the

citeseyns of that cuntree. And he sente him in to his toun, that he schulde feede hoggis. And he coveitide to fille his wombe of the coddis which the hoggis eeten, and no man gaf to him.'

(2) A.D. 1400.

'A man hadde twei sones, and the yonger of hem seide to the fadir, Fadir, gyve me the porcioun of catel that fallith to me. And he departide to hem the catel. And not aftir many daies, whanne alle thingis weren gederid togider, the yonger sone wente forth in pilgrymage in to a fer cuntre; and there he wastide hise goodis in lyvynge lecherously. And aftir that he hadde endid alle thingis, a strong hungre was maad in that cuntre, and he bigan to have nede. And he wente, and droug hym to oon of the citeseyns of that cuntre. And he sente hym into his toun to fede swyn. And he coveitide to fille his wombe of the coddis that the hoggis eeten, and no man gaf him.'

(3) A.D. 1534.

'A certayne man had two sonnes, and the yonger of them sayde to his father, Father, give me my parte of the goodes that to me belongeth. And he devided unto them his substaunce. And not longe after, the yonger sonne gaddered all that he had to gedder, and toke his jorney into a farre countre, and theare he wasted his goodes with royetous lyvinge. And when he had spent all that he had, ther rose a greate derth thorow out all that same londe, and he began to lacke. And he wente, and clave to a citesyn of that same countre which sent him to his felde to kepe his swyne. And he wold fayne have filled his bely with the coddes that the swyne ate; and noo man gave him.'

(4) A.D. 1611.

'A certain man had two sons; and the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after, the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled his belly with the husks that the swine did eat; and no man gave unto him.'*

Answer.—Few of the words in the older extracts are obsolete. Those whose meaning requires explanation are the following:—In (1), *sum* is used in the sense in which *certain* is now employed; *byfallith* is obsolete as a compound, but we still speak of what *falls* to a man's share; *depart*, to divide, was the word used in the marriage service (*till death us depart*) till the last revisal of the Liturgy; *pilgrymage*, from the Latin *peregrinus*, means simply foreign travel; *toun* is still used in Scotland in the sense in which it is here employed, *farm-buildings*; *wombe*, as usual in Old English, means *belly*; *coddis*, still employed in such a word as *peascod*, means husk or pod. In (2), *catel* is the same as the modern *chattels*, i.e. goods; *droug*, the past tense of the verb to draw or *drag*, means here to *attach himself to*.

Among the peculiarities in grammar and orthogra-

* The above is given as A.D. 1611, that is, the authorised version of the Bible, but the orthography is *modern*.

phy the following are deserving of notice:—The occurrence of the plural inflections in nouns, adjectives, and verbs, e.g. *tweye, sones, alle, thingis, eeten, goodis, weren, hoggis*, &c.; the use of the Saxon *hem* for them in the second extract, 'he departide to *hem* the catel;' *him* in the first extract is also probably a misprint for *hem*. The spelling is obviously to a large extent regulated by the ear; and in all likelihood the spelling of such a word as *substaunce* was intended to represent the French nasal sound. The peculiar orthography of *maad* was probably designed to indicate that the vowel was long, and had its proper sound. The spelling of *feldc*, in the third extract, is more in accordance with the etymology of the word than the modern *field*; for a field is properly a piece of ground on which the trees have been *felled* so as to admit of its being cultivated. Considerable progress towards the modern system of grammar may be observed in the *third* extract as compared with the two preceding; e.g. the modern form *two* instead of the Semi-Saxon *twei*; the modern *them* for the Saxon *hem*; *Father* for *Fadir*; *give* spelled on the modern principle, for *gyve*; *goodes* for *catel* or *substaunce*; *after* used adverbially; the modern use of *there* as an indeterminate pronominal adverb ('*there arose* a great derth'), allowing a certain amount of freedom in the place of the nominative, instead of such a phrase as 'a great dearth arose,' which is the form employed in the older translations; such words as *coveitide, wombe*, and *toun* had also ceased to be used in their antiquated sense, and modern terms had take their places; the old forms *gaf* and *eeten* had also given place to the modern *gave* and *ate*. Very slight changes in the *third* extract will reduce it to the modern standard as given in the *fourth*. These consist prin-

cipally in omitting the vowels in the termination, as sonnes, sayde, &c.: these vowels, originally the signs of inflexions, had ceased to be pronounced, and finally disappeared from the spelling.

Question 3.—

We dronken, and to reste wenten eche on,
Withouten any lenger tarying.
A-morwe, when the day began to spring,
Up rose our hoste, and was our aller cok,
And gaderd us togeder in a flok,
And forth we riden a litel more than pas,
Unto the watering of Seint Thomas:
And ther our hoste began his hors arest,
And saide: Lordes, herkeneth if you lest,
Ye wete your forword, and I it record.
If even-song and morwe-song accord,
Let se now who shal telle the first tale.
As ever mote I drinken win or ale,
Whoso is rebel to my jugement
Shal pay for alle that by the way is spent.
Now draweth cutte, or that ye forther twinne
He which that hath the shortest shall beginne.
Sire Knight (quod he), my maister and my lord,
Now draweth cutte, for that is min accord.
Cometh nere (quod he), my lady prioresse,
And ye, sire Clerk, let be your shamefastnesse,
Ne studieth nought: lay hand to, every man.
Anon to drawen every wight began,
And shortly for to tellen as it was,
Were it by aventure, or sort, or cas,
The sothe is this, the cutte felle on the Knight,
Of which ful blithe and glad was every wight.

Explain words or expressions that may seem obscure in this passage. Note in it (1) words that are not Saxon, mentioning from what languages they are borrowed, and (2) any peculiarities in the grammar as compared with our present grammar. Make the passage a text for some remarks on the state of the

English language in Chaucer's time, and on Chaucer's influence on the language.

Answer.—In line 3, *a-morwe* means *in the morning*. *Aller cok*, in line 4, means *cock of all*, i.e. he awoke us all, as the cock does by crowing in the morning. The word *aller* is employed also by Shakspere, 'mine alderliefest (i.e. dearest *of all*) sovereign' (Henry VI. Part II., act iii. sc. 1). The expression, 'a *litel more than pas*,' in line 6, means 'a little faster than a walk.' In line 10, *forword* is equivalent to *promise*, '*ye wete your forword*,' i.e. you remember your promise; *forword*=word spoken before. The meaning of line 11 is, 'If you say the same thing in the morning as you did in the evening,' in other words, 'If you are willing this morning to abide by last night's bargain.' Lines 13–15 mean in plain language, 'May I never drink wine or ale again if the person who refuses to abide by my decision does not pay the whole expense of the journey.' '*Twinne*,' in line 16, means 'to separate.' '*Accord*,' in line 19, is almost equal in meaning to '*award*,' '*decision*.' '*Let be*,' in line 21, means '*leave alone*,' '*abandon*;' and '*lay hand* to,' in the next line, 'be ready to draw the *cuts* or lots.' In line 25, *aventure*, the original of the modern *adventure*, means accident or chance; *sort*, the Latin *sors*, is *lot*; and *cas*, the Latin *casus*, is *chance*, or perhaps *fate*.

(1) The following words are not of Saxon origin:—

Hoste, from the French *hôte*;
Pas, „ „ *pas*;
Seint, „ Latin *sanctus*, perhaps through the French;
Arest, „ French *arrêter*, to stop (though perhaps Anglo-Saxon);

Record, from the Latin *recordor*;
Accord, „ French *accord*, which is itself from a Latin root;
Rebel, „ Latin *rebello*, or *rebellis*;
Jugement, „ French, ultimately from the Latin;
Spent, probably from the Latin *expendo*, though possibly Saxon;
Sire, from the French *sieur*;
Maister, „ „ *maitre*, formerly *maistre*;
Prioresse, from a mediæval Latin word;
Clerk, from the Latin, ultimately from the Greek;
Studieth, „ „ *studeo*;
Aventure, „ French *aventure*;
Sort and *cas*, from the French words *sort* and *cas*.

(2) The following peculiarities in the grammar of the passage are worth noticing:—The use of plural terminations in the verbs, e.g. *en* in *dronken*, *riden*; the imperative in *eth*, e.g. *draweth*, *studieth*; the infinitive termination in *en*, as in drink*en*, shortened into *e* in telle in line 12, where *telle* is a dissyllable; the use of double negatives, as, 'Ne studieth nought.'

A careful examination of the passage will show that the English language in Chaucer's time was rapidly ceasing to be an *inflected* language. A few inflections, indeed, are still retained; but these are not uniformly employed, and seem to be kept in existence chiefly to suit the exigences of the metre. With these exceptions the English of Chaucer is in its main grammatical features the English of the present day. The vocabulary of the English tongue now began to be enriched by the absorption of the Norman-French language from which Chaucer borrowed so freely. Even in the short passage under notice there are a

dozen words of French origin; and the perusal of the authors of that age would still more clearly reveal the two great characteristics of the language, viz. that it was then denuding itself of the last traces of Anglo-Saxon inflection, and was enriching its vocabulary by the introduction of thousands of words from the Norman-French. Both these tendencies were undoubtedly promoted by Chaucer. His great poetical ability, and the popularity of his writings, made his language a sort of standard, from which it was impossible to recede into the preceding state of confusion and poverty; while progress was easy and natural in the direction of further simplification and greater enlargement of the vocabulary. No other author possibly has had so much influence over the English language, in moulding it into its present form, and manifesting the wealth of its poetical capabilities.

Question 4.—Consider each of the so-called parts of speech in English with reference to the amount of inflection which it exhibits, making a comparison throughout, in this respect, between the English language, and any other language with which you are acquainted. Derive from your examination a general characteristic of English grammar, and comment on this characteristic, (1) as a fact to be historically accounted for, (2) as a feature affecting the powers of the language as an instrument of expression, and (3) as a peculiarity likely to have influence on the propagation of the language.

Answer.—The English *article* is totally destitute of inflection, the same forms being used for all genders, numbers, and cases; in the German language both

the definite and indefinite articles are fully declined, having different forms for the three genders, two numbers, and four cases; in the French the gender and number are distinguished; the Saxon article was fully declined, like the German. The English *noun* has generally only *two* forms, as *king*, *kings*, although the artificial use of apostrophes seems to allow *four* forms (king, kings, king's, kings'). In the case of nouns of the strong form, there are four inflections, man, man's, men, men's. This is a greater amount of inflection than the French language possesses, where there are never more than *two* forms, one for the singular, and the other for the plural, there being no form for difference of case. The Saxon noun had usually *five*, sometimes *six* forms, a singular and plural, and genitive and dative cases in each number. The German noun resembles the Saxon. The *adjective* in English has only the two inflections that have been appropriated to the comparative and superlative degrees. It has no variety of form for gender, number, or case. The French adjective has not, in general, different inflections for the degrees, but in the positive degree it has four forms, where the English has but one. The German adjective, like the Saxon, is fully inflected in number, gender, and case. The *pronoun* is the most fully inflected part of speech in the modern English grammar. Except that we have lost the dual number of the pronouns of the first and second persons, the English pronoun is as fully inflected as the Saxon was. We have even added one new inflection, *its*, instead of *his*, which was formerly used both in the masculine and neuter genders. This part of speech is as fully inflected in English as in German, and much more so than in French.

The English *verb* in its regular form has only six endings, as *love, lovest, loves, loved, lovedst, loving*. There is no distinction of numbers, and not much of persons; the past tense is distinguished by inflection, the other tenses and the moods are formed by auxiliaries. The German verb adds to the English inflections forms for two persons in the plural; the French verb is almost as fully inflected as the ancient classical models were, having different terminations for mood, tense, number, and person. The other parts of speech are not inflected in English or in any of the languages compared with it above.*

From the comparison instituted above, it appears that the English language avails itself to a very slight extent of inflections, and is much simpler in this respect than the Saxon from which it is derived.

(1) An examination of the oldest extant specimens of our literature shows that the change was gradually effected; the inflections were not all dropped at once, but disappeared one after the other. The process extended over several centuries; it had begun before the Norman Conquest, and it was not completed till the end of the sixteenth century. The same tendency, in truth, is still in operation, and is rapidly banishing the use of the possessive case of nouns. Three causes may be assigned for the change: (1) The Norman Conquest introduced among the educated classes a language simpler in its inflections (except in the verb) than the Saxon, and thus in a manner compelled the disuse of many of the Saxon terminations; (2) The difficulty felt by imperfectly educated men (and for some centuries only such men

* The candidate may of course compare the English with the Latin, Greek, or any other language that he has studied.

used Saxon), in writing a language with complicated grammatical forms, would lead first to a confusion of the forms, and then to the substitution of auxiliary verbs and particles for regular conjugations and declensions; (3) There is in the nations of Western Europe a tendency, in opposition to the ancient classical languages, to use auxiliary words rather than a complete system of inflection (to be analytic rather than synthetic); this has more or less simplified the forms of all modern languages, though it has nowhere acted so strongly as in our own.

(2) This want of inflection has affected the English language in various ways; it has limited the number of rhymes and thereby considerably influenced our poetical forms of composition; it has deprived us of the power of inverting the order of the words in sentences, which inflected languages possess; and it necessitates the use of a greater number of words to express any particular idea than were required in such languages as the Latin. At the same time, the English, if less *concise* than an inflected language, is more *precise*; it expresses itself in a form more readily intelligible, for the sense of each clause is understood as soon as it is read, and does not depend, as in Latin or German, on some important word still to follow; nor for any purpose of poetry, eloquence or philosophy is it inferior to any inflected tongue ancient or modern.

(3) There can be little doubt that freedom from a complicated system of inflections renders a language more easy of acquisition. It is not difficult to commit to memory the chief vocables, and when this is once accomplished in an uninflected language, the main difficulty of learning it is over. The very simplicity of the English tongue therefore, apart from all other

considerations, is favourable to its propagation; and already it is spoken over a wider area and by a larger number of people than any other language.

Question 5.—Define the following terms used in grammar, so as to show what is the precise idea involved in each, and also how these particular terms have come to be used to express these ideas: *Noun*, *Adjective*, *Verb*, *Adverb*, *Interjection*, *Case*, *Declension*, *Tense*, *Mood*, *Voice*, *Metre*.

Answer.—The term *noun*, i.e. *name*, is appropriately applied to that part of speech which embraces the names of all things that can become objects of thought. *Adjective*, denoting etymologically something *added*, is well applied to that class of words, which, when joined to nouns, express some quality in them *in addition* to what the noun itself would necessarily suggest: e.g. *large* apple, where the property of *largeness* is added to the other properties that the mere mention of the word apple might call up in our minds. The *verb*, i.e. *word*, well describes the importance of that part of speech which is pre-eminently *the word* in its sentence. *Adverb*, i.e. *something added to the verb*, is a proper designation for that class of words which add something to our idea of the action of the verb, just as the adjective does to the meaning of the noun. The name *interjection*, i.e. *thrown between*, is particularly applicable to a class of words which have no grammatical connection with the sentence, but are as it were accidentally dropped between two of its clauses. *Case* is an inflection of a noun showing its relation to other words; and *declension* is a regular arrangement exhibiting the numbers and cases of the noun; both terms were

employed by the ancient grammarians, and were suggested by some of their peculiar ways of expounding the subject of gramma.. *Tense* (from *tempus*) is the variation of the verb to express difference of time, as present, past, or future. *Mood* (sometimes called *mode*) expresses the manner of the action of the verb as conditional or unconditional. *Voice* is the difference of form by which difference of action is expressed—as proceeding from an agent (*active*), as returning upon him again (*middle*), or as coming upon him from another (*passive*). *Metre* (i.e. *measure*), as applied to poetry, expresses its grand characteristic, that it consists of a succession of words arranged in a certain order, with a definite arrangement of accents, in lines of a fixed *measured* length.

Question 6.—Define these terms in common use taking them in pairs: Invention, discovery; hypothesis, theory; theory, practice; instruction, education; rational, historical (in such a phrase as 'this may be proved both rationally and historically') constitutional, representative (in the phrases 'constitutional' and 'representative government').

Answer.—*Invention* is employed to denote the devising of something not previously existing; *discovery*, to signify the uncovering or disclosing something whose previous existence was not known: hence the compass was *invented*, but America was *discovered*. A *hypothesis* is a single supposition, principle or fact assumed to be true as the ground for argument; a *theory* is a system constructed from many hypotheses for the explanation of some class of phenomena. *Theory*, as distinguished from *practice*, means that part of any science or art which is

vestigates and unfolds the general principles which it is the duty of *practice* to apply. *Instruction* is used to denote the communication of knowledge to any one from without; *education* the drawing out or development of the native faculties of the mind. *Rational* proof implies a proof that is deduced logically from sufficient premises, it appeals to *reason*; *historical* proof is one founded on actual occurrences, it appeals to *experience*. *Constitutional* implies some recognised law independent of the sovereign's caprice, and is opposed to despotic; *representative* denotes that form of government under which the legislative power is entrusted to delegates representing the rest of the community.

Question 7.—Many English words now used as ordinary and common-place were originally metaphors, or terms invented by poetic genius; and others now used with as little attention, contain in them allusions to historical circumstances, customs, &c., and are thus verbal records of past facts. This has been expressed by saying that language is at once fossil poetry and fossil history. Exemplify both forms of the remark by giving the etymologies or probable etymologies of the following English words: *Crimson, orange, yellow, green, blue, indigo, black, brown, bombast, clerk, clever, gossip, livery, mountebank, physician, prose, salary, treacle, savage, cannon, chemist, haberdasher, costermonger, idiot, husband, wife, tawdry, saunter, dunce, ermine, guinea, thrall, tribulation, calculation, stipulation, limner, Wales, comfort, doom, dint, romance.* Add a few other examples.

Answer.—*Crimson* records the fact that the colour was produced from the *kermez* insect.

Orange is the name of the *golden* apple, from the Latin *aurata*.

Yellow is the colour of *flame*, from a Saxon word still preserved in the Scotch *low* (=blazes).

Brown is the colour produced by burning, from *burn*.

Green, in German *grün*, is the *growing* colour.

Blue is said to be the colour produced when the winds *blow*.

Indigo reminds us that that colour comes from *India*.

Black, allied with *bleak*, is the colour of desolation.

Bombast was a cotton or silk padding with which a garment was inflated to make it look large; the root appears in the word *bombazine*.

Clerk, from *clergy*, reminds us that at one time only the clergy could write.

Clever, said to be *cleaver*, i.e. keen, sharp-witted; more likely a corruption of *deliver*, a word meaning *quick*, often used in Chaucer.

Gossip, i.e. *God syb* (*relations in God*), originally denoted sponsors in baptism.

Livery was the food and clothes *delivered* to servants for their use.

Mountebank depicts the quack or buffoon *mounting a bench* to display himself.

Physician was properly one who studied nature or earthly objects (from the Greek *physis*, nature).

Prose, from Latin *prorsa*, is the form of composition that runs straight on, and does not invert the sentences as poetry does.

Salary, from *sal*, *salt*, because salt was part of a soldier's pay.

Treacle, said to be a corrupt derivation from a Greek word meaning wild beast, was the name for

a medical preparation that was supposed to be a remedy for the bites of animals.

Savage, from *silva*, and formerly spelled *salvage* and *sauvage*, means properly one who runs wild in woods.

Cannon, from *canna*, a tube or pipe (the root of *cane*), keeps us in mind of the long pipe-like shape of the early artillery.

Chemist, from the Arabic *chemy* (in *alchemy*), proves that the modern science originated in the vain experiments of the alchemists.

Haberdasher is perhaps from the German '*Habt Ihr das hier?*' 'Have you this here?'

Coster-monger originally meant a dealer in *costards* or apples.

Idiot, from a Greek word signifying a private individual, was afterwards applied to one unfit for public office, a fool.

Husband, or *house-bond*, as Tusser explains it,—

> 'The name of the *husband* what is it to say?
> Of wife and of *house*-hold the *band* and the stay.'

Wife, from *weave*, indicates what was formerly the chief employment of women.

Tawdry, a corruption from *St. Audrey*, or St. Ethelreda, a saint who was in her later days grieved for having addicted herself to finery in her youth, was applied to excessive display in dress.

Saunter is either from *sainte terre* (holy land), and is thus a sort of satire on the nature of crusades and pilgrimages; or from *sans terre* (without land), and means to roam about a houseless wanderer.

Dunce, from *Duns* Scotus, one of the greatest of the schoolmen, was applied as a term of contempt to his followers by the partisans of his great rival in philosophy.

Ermine and *Guinea* remind us that these articles come respectively from Armenia and Guinea.

Thrall, from *thirl*, i.e. *drill*, designated a slave whose ear was bored in sign of his perpetual servitude.

Tribulation comes from *tribulum*, a machine with iron points used for threshing grain.

Calculation reminds us that small stones (*calculi*) were found useful by the ancients in reckoning.

Stipulation recalls the ancient practice of delivering a straw (*stipula*) in concluding a bargain in land.

Limner is the old *illumineur*, or illuminator of manuscripts.

Wales, from an Anglo-Saxon word meaning *foreigners*, reminds us that the Welsh are of a different family of nations from the Saxons; the same root appears in the word *wal*-nut, i.e. foreign nut.

Comfort, from *fortis*, strong, reminds us of the source of comfort.

Doom is what the judge thinks or *deems* of us.

Dint or *dent* means the mark made by a tooth, from the Latin *dens*.

Romance keeps in remembrance the fact that romances were first written in the *Romance* languages (French, &c.).

Similar examples are to be found in such words as *field*, from *fell*, because the first process in cultivation was to *fell* the trees, and thus clear the ground; *maudlin*, from Mary *Magdalene*, now used in a bad sense to imply, not the tearful contrition of the sincere penitent, but the sentimental regret of the drunkard; *bayonet*, *arras*, *currants*, *bezant*, *calico*, denoting articles coming from *Bayonne*, *Arras*, *Corinth*, *Byzantium* and *Calicut*; *library*, reminding us that books were at one time made of *liber*, the inside bark of trees, and many others.

Question 8.—Explain the following sentences, attending especially to the words in *italics*:—

(1) 'Every man's hand itching to throw a cudgel at him, who, like a nut-tree, must be *manured* by beating, or else would never yield fruit.'

To *manure*, in our earlier writers, such as Milton and Raleigh, means to *cultivate* (to labour with the hand, according to its etymology): the meaning of the sentence is, 'as a nut-tree must be well beaten before it can be expected to be fruitful' (such was the horticulture of our ancestors), 'so every one was anxious to throw a cudgel at this man' (that some good might be got out of him).

(2) 'Should a great lady that was invited to be a *gossip*, in her place send her kitchen-maid, 'twould be ill taken.'

Gossip means *god-mother*, and this sufficiently explains the sentence.

(3) 'What monstrous and most painful circumstance
Is here to get some three or four *gazettes*,
Some three pence in the whole.'

This is one of the earliest instances of the word *gazette* meaning a newspaper; it is so called from *gazetta*, a Venetian coin, which was the original price of the paper.

(4) 'Spartacus charged his (Lentulus') lieutenants that led the army, gave them battle, overthrew them, and took all their *carriage*.'

Carriage, in early writers, means *what was carried*, and is therefore equivalent here to 'the baggage;' it occurs in the same sense in Scripture.

(5) 'He, the Emperor Charles V., makes a voyage into England, and there *capitulates* with the king, among other things, to take to wife his daughter Mary.'

To *capitulate* means to make terms, to agree under certain conditions, from the Latin *capitulum*, a head or title.

(6) 'I submit myself into this Holy Church of Christ, to be ever *buxom* and obedient to the ordinance of it.'

Buxom, from the verb *to bow* (in Saxon *bugan*), means *bending*, pliant, obsequious.

(7) 'Give me *by-and-by* in a charger the head of John Baptist.'

By-and-by means shortly, in a short time.

(8) 'Thieves and murderers took upon them the cross to escape the gallows; adulterers did penance in their armour. A lamentable case that the Devil's *black guard* should be God's soldiers.'

The meaning of the phrase 'the Devil's black guard' is, 'the very worst soldiers, the offscourings of the Devil's army.' Fuller here alludes to the custom of carrying about from one great house to another the kitchen utensils, charcoal, &c.; these were entrusted to the meanest and dirtiest servants, who were thence called in derision the 'black guard.'

(9) 'So *bacchanals* of drunken riot were kept too much in London and Westminster, which offended many, that the thanks due only to God should be paid to the Devil.'

Bacchanal here means drunken orgies.

(10) 'Which letter in the copy his lordship read over, and carried the *authentic* with him.'

Authentic is here equivalent to *authoritative*, or, as we should say, the *original*.

(11) 'In matters of religion, blind, *astonished*, and struck with superstition as with a planet; in one word, monks.'

Astonished has here its full classical force, *thunderstruck* (*attonitus*).

(12) 'And Jonathan gave his *artillery* unto his lad, and said unto him, 'Go, carry them to the city.'

Artillery here means bow and arrows.

(13) 'Being *amused* with grief, fear, and fright, he could not find a house in London (otherwise well-known to him), whither he intended to go.'

Amuse is here 'to occupy the thoughts.'

(14) 'Antiquity held too light thoughts from objects of mortality, while some drew provocatives of mirth from *anatomies*, and jugglers showed tricks with skeletons.'

An *anatomy* is here synonymous with the modern *skeleton*, while *skeleton* in the passage means a *mummy*.

(15) 'Towards the four winds four speedy cherubim
Put to their mouth the sounding *alchemy*.'

Alchemy denotes here a mixed metal, one of those probably discovered in the grand alchemical experiments for transmuting the metals.

(16) 'Christ was received of *idiots*, of the vulgar people, and of the baser sort, while he was rejected, despised, and persecuted even to death by the high priests, lawyers, scribes, doctors, and rabbies.'

Idiots has here its original sense (already explained) of *private persons*, people with no official position.

(17) 'But, see and say what you will, *novelists* had rather be talked of that they began a fashion and set a copy for others, than to keep within the imitation of the most excellent precedents.'

A *novelist* in this passage is what we now call an *innovator*.

(18) 'There was a *duke* that *highte* Theseus.'

A *duke* is here simply a *leader; highte* is always used in a passive sense, and only in the preterite tense, 'was called.'

(19) 'The fruit tree yielding fruit after *his* kind whose seed is in *itself*.'

In Anglo-Saxon the genitive or possessive case of the third personal pronoun was *his* both in the masculine and neuter genders. This is always observed in Scripture (except in one passage where a modern misprint reads *its*), but ceased after the Restoration.

(20) '*Plantations* make mankind broader, as *generation* makes it thicker.'

Plantations is the old English word for which *colonies* is now substituted. The meaning is, 'Colonization distributes men over a wider area, as ordinary increase makes their numbers greater in their original seat.'

(21) 'He is dead and buried, and by this time no *puny* among the mighty nations of the dead, for though he left this world not very many days past, yet every hour, you know, addeth largely to that society.'

Puny is from the French *puis né* (i.e. *born since*); *no puny* means here not the youngest, not a newcomer.

(22) 'The Council, taking notice of the many good services performed by Mr. John Milton, have thought fit to declare their *resentment* and good acceptance of the same, and that the thanks of the Council be returned to Mr. John Milton.'

Resentment has here its simple meaning of 'feeling excited by something done to us;' we should now say 'their approbation,' or 'appreciation.'

(23) 'The Germans are a people that more than all the world, I think, may boast *sincerity*, as being for some thousands of years a pure, unmixed people.'

Sincerity here, as in Latin, means 'freedom from foreign ingredients.'

(24) 'Men in all ages have made themselves merry with singling out some place, and fixing the *staple* of stupidity and stolidity therein.'

Staple in the passage means the 'chief market,' the 'place where any commodity is chiefly sold.'

Question 9.—It has been said that the use of auxiliary verbs marks a late period of development in a language. Apply this assertion to the English language.

Answer.—The Anglo-Saxon verb had two tenses, the present and the past, which were distinguished by their inflections both in the indicative and subjunctive moods. To a certain extent these moods are still both retained; the subjunctive, however, is rapidly disappearing from the language, its place being supplied partly by the indicative, partly by the various auxiliaries of what is sometimes called the potential mood. The other auxiliaries which are employed to complete the conjugation of an English verb, *will*, *shall*, *can*, *have*, &c., were in Saxon used as principal verbs, and they have only by slow degrees been degraded to the position of simple auxiliaries. It is therefore an ascertained fact in the history of the English language that the use of auxiliary verbs marks a late period in the development of the language. The introduction of auxiliaries can be explained on two grounds, the wish to obtain greater definiteness of expression than is attainable

in a purely inflected language, where one inflection must represent several shades of meaning, and the desire to free the language, and keep it free, from multiplied forms of inflection; for in the English verb, by the help of auxiliaries, every variety of meaning can be expressed with only two inflections, that which distinguishes the present from the past, and that which marks out the second person singular from the other persons.

II. Paper for 1859.

SECOND DAY.—ENGLISH LITERATURE.

Examiners: Professor Masson and Dr. Dasent.

(Three hours allowed for this paper.)

Question 1.—State the plot of any one of Chaucer's Canterbury Tales, and illustrate your description by quotations.

Answer.—One of the best known of Chaucer's Canterbury Tales is the tale of the 'Clerk of Oxenforde.' The scene is laid in Italy. The young count, the ruler of the country, possesses many virtues, and is beloved by his subjects, but to their great grief he refuses to marry. One of the wisest of his counsellors is deputed to remonstrate with him on this matter, and proposes to select a suitable partner. The prince promises to comply with his people's advice, but insists on being left free to choose for himself, remarking that it was a matter in which his interests were deeply concerned, and that accordingly he must be guided by affection.

'There as mine hert is set, ther wol I wive.'

Finally he appoints a day on which his marriage is to take place.

Near the palace was the hut of a poor labourer who had a beautiful daughter 'Grisilde,' whom the prince had often admired, not for her beauty merely, but for her industry and her kindness to her father. Without mentioning his intentions to any one he determines to

marry this humble maiden. Preparations are in the meantime made for his marriage, though the bride selected still remains unknown. Grisilde resolves, when she finishes her household work, to join her neighbours in looking at the bridal procession and festivities, but just as she is crossing the threshold the prince enters, obtains her father's consent, and asks her to marry him. He reminds her of her duties as a wife, and especially requires her to promise to be obedient and patient,

> 'Never ye to grutchen night ne day,
> And eke when I say ya ye say not nay,
> Neither by word ne frowning countenance.'

The maiden, having faithfully promised, is publicly acknowledged by him as his wife, is royally adorned, and duly married, and by her virtues gains universal esteem.

Some time afterwards the marquis resolves to make trial of her patience. She was then the mother of one child, a daughter, whom she fervently loved, and the marquis, pretending that there were reasons of state for it, sent a 'sergeant' who carried off the child. Still Grisilde's patience was unshaken. The same trial is repeated, with the same results, after the birth of her son. She still submits with grace to her husband's will, assuring him that

> 'Deth may not maken no comparison
> Unto your love.'

Still further to test her patience, he next informs her that his people were offended at his marriage with one so much his inferior in rank, and orders her to leave the palace and return to her home. Even to this she submits: she acknowledges her unworthiness of the station to which his choice had elevated

her, resigns her wedding ring, strips off her royal apparel, and returns to her father's humble cottage, with such exemplary patience as to cast even Job into the shade, so at least Chaucer thinks, for as he declares,

'Ther can no man in humblesse him acquite
As woman can.'

The marquis next spreads a report that he is to be married a second time, and to a lady of high rank as well as great beauty; and he sends privately for his son and daughter from Bologna, where they had been nurtured when they had been carried away from their mother. His daughter was to pass as the lady destined to be his second wife, and on her approach he summons Grisilde, and orders her to make suitable preparations for receiving her successor. Still her patience stands the trial, she 'gins the house so dight,' and receives the new 'markisesse' with all courtesy. One trial yet remains, when the guests are sitting down to the banquet, the marquis sends for her, and asks her to look at his new bride, and tell him—

'How liketh thee my wif and hire beautee.'

Even this does not overcome her patience: she praises the beauty and youthful grace of her rival, and only hopes that he will not try this tender maiden so severely as he had tried his first low-born wife. The marquis is at length satisfied, he praises her faith and patience, embraces her tenderly, introduces her to her children, and amid the tears and admiration of all present, causes her to be again royally arrayed and restored to her former position, which she long continued to adorn:

'And ther she was honoured as hire ought.'

Question 2.—Name in chronological order the chief English prose-writers down to the end of James I., mentioning the titles of their most important works; and add some remarks on the characteristics of earlier as compared with later English prose.

Answer.—The earliest English prose-writers were *Sir John Mandeville* and *John Wycliffe*, who flourished towards the end of the 14th century. The former wrote a curious book of 'Travels,' and the latter is best known by his translation of the Bible. Chaucer also wrote two of the Canterbury Tales in prose. The 15th century was unusually barren in great writers; of the prose authors of that day it is only necessary to mention *Sir John Fortescue*, who wrote a treatise on the 'Government of England;' and *Caxton*, the great printer. To the reign of Henry VIII., or the first half of the 16th century, belong the reformers *Tyndale* and *Coverdale*, who translated the Bible; *Latimer* and *Cranmer*, who wrote various sermons and controversial treatises; and *Sir Thomas More*, whose 'Utopia' is his best known book. The second half of the same century produced *Roger Ascham*, author of an admirable educational work, 'The Schoolmaster;' *Sir Philip Sidney*, whose 'Arcadia' was so popular in Elizabeth's days; *Holinshed*, the compiler of the 'Chronicles,' and *Hooker*, whose 'Ecclesiastical Polity' is the first great prose work in the English language. In the reign of James, *Bacon* wrote his 'Essays' and his 'Advancement of Learning;' *Raleigh* his 'History,' *Burton*, his 'Anatomy of Melancholy;' *Bishop Hall*, his 'Meditations,' and many other works; and *Knolles*, his 'History of the Turks.'

As compared with the *later* prose-writers (i.e. those after the time of James I.), the earlier ones exhibit in

general a feebler grasp of the language. Their style is prolix, and they are unable to express themselves effectively and concisely. Their learning is not very exact, yet they are often fond of displaying it by inventing new terms borrowed from the classical languages. There is a want of correct taste, and a consequent mingling of blemishes even with their best performances. At the same time there is a great air of dignity and gravity in their writings, some of which, as in the case of Hooker, contain passages of wonderful beauty, while others, as those of Bacon, are pregnant and full of meaning.

Question 3.—Over what period of English history do Shakspere's historical plays extend? Name these plays in the chronological order of their subjects, and indicate the time and the nature of the action of each, mentioning one or two of the principal persons included in the action, and conveying your impression of their characters as drawn by Shakspere.

Answer.—Shakspere's plays drawn from English history, extend from the mythical period of early English history down to the reign of Henry VIII. They are as follows: 'King Lear,' 'Cymbeline,' 'King John,' 'Richard II.,' 'Henry IV.' (in two parts), 'Henry V.,' 'Henry VI.' (in three parts), 'Richard III.,' and 'Henry VIII.'

'King Lear' belongs to the 7th or 8th century before Christ. Lear, King of Britain, has three daughters, and divides his kingdom into three parts which are to be shared among the daughters in proportion to their love for him. Goneril and Regan, the two elder daughters, are loud in professions of love; Cordelia, the youngest, expresses herself calmly, and is immediately disinherited. The king then abandons

his royal state, intending to live alternately with his two affectionate daughters. They, however, object to his extravagance, limit the number of his attendants, and finally turn him out a houseless wanderer. Under their ill-treatment, the old man's mind, already weak, gives way altogether, and at last he dies broken-hearted over the body of Cordelia who had come from France to assist him. The chief characters are Lear himself, who is represented as an impetuous old man gradually reduced to insanity by unexpected bad treatment; his daughters Goneril and Regan, wicked, hard-hearted, faithless to their husbands, and suspicious of each other; the youngest daughter Cordelia, gentle, loving, true; Kent, the faithful attendant on Lear, honest, sagacious, and out-spoken, an admirable specimen of a thoroughly good kind-hearted retainer; and Edmund, the illegitimate son of Gloucester, a thorough villain, at once bold and crafty, and perfectly destitute of any redeeming quality. The other characters are of inferior consequence, Edgar, Gloucester's son, and the Fool, being the most important among them.

'Cymbeline' belongs to the reign of Augustus. The chief interest centres in Imogen, the beautiful and virtuous daughter of Cymbeline (King of England). Contrary to the wishes of her father and step-mother, she married Leonatus, a man of great accomplishments, but of humble rank; and having been slandered to him, she leaves the court in the disguise of a page, and after many adventures at last discovers her husband, who is just on the point of being executed. Iachimo, who had slandered her, confesses his fraud; Imogen and Leonatus are reconciled, and the old king is gratified by the discovery of his two sons, who had long been lost. Besides these characters,

Cloten, son of the Queen, a boorish braggart who had been designed for Imogen's husband, is the only other personage of importance.

(It is not thought necessary to give any outline of the other historical plays: most students are familiar with them, and the plots may be briefly described, and the chief characters shortly sketched, as above. Such a question as this requires the student's care mainly in *one* respect: he must see that he does not unduly dilate in describing the plots, otherwise the three hours allotted for the whole paper will barely suffice for answering this one question. It may be merely noted in passing that the question has been understood to refer exclusively to *English* history, and therefore 'Macbeth' has been omitted: its proper place, had it been included in the list, would have been between 'Cymbeline' and 'King John.')

Question 4.—Omitting Shakspere, mention the names and chief works of the dramatists of the 17th century.

Answer.—The chief dramatists of the 17th century were—

(1) *Ben Jonson*, whose chief works are his 'Every Man in his Humour,' 'Volpone,' 'The Alchemist;'

(2) *Beaumont* and *Fletcher*, who wrote in conjunction, 'The Maid's Tragedy,' 'Philaster,' 'The Spanish Curate,' &c. (Fletcher alone produced the 'Two Noble Kinsmen,' and 'The Faithful Shepherdess;')

(3) *Massinger*, the author of 'New Way to Pay Old Debts,' 'City Madam,' 'Duke of Milan,' 'Fatal Dowry;'

(4) *Webster*, who wrote among other pieces his 'Duchess of Malfi;'
(5) *Dekker*, best known by his 'Honest Whore;'
(6) *Ford*, the writer of the 'Lover's Melancholy.'

These were the chief dramatists before the great civil war. To the period after the Restoration belong—

(7) *Dryden*, whose best plays are, 'All for Love,' 'Spanish Friar,' and 'Don Sebastian;'
(8) *Otway*, ever to be remembered for his 'Orphan,' and 'Venice Preserved;'
(9) *Lee*, author of 'The Rival Queens;'
(10) *Southerne*, who first denounced the slave-trade in his 'Oroonoko;'
(11) *Rowe*, author of 'Jane Shore,' and 'The Fair Penitent;'
(12) *Wycherley*, best known by his 'Country Wife,' and 'Plain Dealer;'
(13) *Congreve*, whose chief works are his tragedy, 'The Mourning Bride,' and the comedies, 'Love for Love' and 'Double-Dealer;'
(14) *Vanbrugh*, whose 'Provoked Wife' was long a popular play;
(15) *Farquhar*, whose best plays are his 'Beaux' Stratagem,' and the 'Recruiting Officer.'

Question 5.—Of what period of English history is Lord Clarendon the historian, and what is the character of his writings? Sketch the events of his life so as to show the nature and amount of his connexion with the transactions which he records, and to indicate on the one hand his probable qualifications, and on the other his probable prejudices. Mention other historical works referring to the same period also written by contemporaries, indicating where you can their character and special merits.

Answer.—Clarendon's 'History,' and its continuation in his 'Life,' record the events of the important period from the accession of Charles I. to the Cabal ministry of Charles II. His writings are especially distinguished by unrivalled skill in delineating the characters of the chief actors in the great scenes of the civil war. He writes with great dignity and gravity, but in a style that is somewhat prolix and cumbrous. He narrates in general with great fairness and accuracy; but he does not profess to be impartial, and plainly acknowledges that he writes to defend, as far as possible, the conduct of Charles I.

Edward Hyde, afterwards Lord Clarendon, was originally destined for the law; but, on obtaining a seat in Parliament, he abandoned his profession. At first he remained independent of both the parties in the Long Parliament. When, however, he judged that the proceedings of the Puritans had passed the bounds of moderation, he openly joined the Royalists. Charles frequently consulted him, and repeatedly employed him to draw up his state papers, and finally made him Chancellor of the Exchequer, yet never admitted him fully to his secrets. After the battle of Marston Moor, Clarendon left the King to accompany Prince Charles, and never rejoined the royal camp. Much of his history was written between 1645 and 1647. After the disasters to the royal cause he lived in Holland, and was usually in close attendance in the court of Prince Charles, whose most responsible adviser he was. He came over to England at the Restoration, when he was advanced to the peerage, and still continued to be chief adviser of the sovereign. But his integrity was unpalatable to the dissolute Charles. His influence was gradually undermined; his measures were not acceptable to the

country at large; and in 1665 he had to retire from England. He lived some years on the Continent, finishing his 'History' and compiling his own 'Life.' From this sketch it will be seen that while Clarendon had an extensive acquaintance with the occurrences of the civil war, and a perfect understanding of all the arguments by which the king's proceedings were defended, he was not really in the secret of the private motives that sometimes precipitated the king's actions, and was dependant upon the report of others for many of the transactions in his 'History.'

The same period has been treated of in part by Gilbert Burnet, Bishop of Salisbury, whose 'History' of his own times, while assuming to be impartial, is the work of a much more violent and less able partisan than Clarendon, and is inferior to Clarendon's both in literary skill and in historical value. The 'History of the Parliament,' by Thomas May, the Secretary of the Parliament, is a defence, in a style of little elegance, of the conduct of Parliament. Various other minor works treat of the period.

Question 6.—Compare Bacon and Locke both as thinkers and writers.

Answer.—As a *thinker* Bacon was distinguished by a certain grandeur and vastness of thought that no other has equalled. His imagination is as powerful as his reason, and his works abound in thoughts that are at once profound and novel, practical and daring. Locke is a hard-headed reasoner, wanting in breadth and destitute of imagination; a patient close thinker, who suspects fancy, and listens only to experience. Bacon wrote when little attention had been paid to the graces of style, and his works consequently want

the neatness and polish of a later age. His style, however, is one of great dignity and force, wonderfully concise for his time, well sustained, and adorned with rich imagery and felicitous illustration. Locke on the contrary expresses himself in a clumsy rambling manner. He has very little command of language, and his long ill-constructed sentences have neither precision nor force nor elegance. He is not only markedly inferior in this respect to his master Hobbes, but, as compared with Bacon, who wrote nearly a century earlier, he is inferior in vigour of language, in clearness and happiness of expression, and in variety of illustration. As a *thinker* Locke occupies a high place, as a *writer* he must be rated very low.

Question 7.—Write a life of Defoe, and give as complete a list as you can of his works.

Answer.—Daniel Defoe was born in London in 1661. His father, a butcher, intended him for the Presbyterian ministry; but Defoe preferred to engage in trade. His attachment to Whig principles led him to join Monmouth's rebellion, and he narrowly escaped punishment. After various unsuccessful attempts to establish himself in business, he appeared as an author, and his first work, the 'True-born Englishman,' a poetical satire, was extremely popular. This success unfortunately induced him to try the career of a political satirist; and in the course of a few years he gave such offence to the reigning party that he was repeatedly fined and imprisoned, and was once exposed on the pillory. While in prison he began a periodical called 'The Review,' which may be considered as the first of the great series of 'Essays,' the precursor of the 'Tatler' and the 'Spectator.'

He next tried novel-writing; and the success of his 'Robinson Crusoe' induced him to continue to cultivate this department of literature, of which he must be considered the great founder. The rest of his life was spent in unceasing literary activity, amid want and hardship. He died in 1731. His writings are very numerous: besides those already mentioned, he wrote 'History of the Plague,' 'Memoirs of a Cavalier,' 'Life of Moll Flanders,' 'Colonel Jack,' 'Captain Singleton,' 'History of the Devil,' 'The Complete Tradesman.'

Question 8.—Give an account of the life and writings of Pope, and characterise his poetry in comparison with that of Dryden; making particular reference in your comparison to their translations from the classic poets.

Answer.—Alexander Pope was born in London in 1688. His father, a respectable tradesman, was a Roman Catholic, and committed the education of his son to some priests of his own religion. Pope's early years were spent in Windsor Forest, where his father had purchased a small estate; and here the young poet, with great good sense, pursued a systematic course of study. He early manifested a taste for poetry, and commenced his 'Pastorals' at the age of sixteen. This, his first work, was published when he was twenty-one, and was followed by his 'Essay on Criticism,' which at once stamped him as the great poet of his day. The 'Rape of the Lock' and 'Windsor Forest' followed; and then came his translations of the Iliad and Odyssey, which occupied him some twelve years, and produced a sum sufficient to maintain him in comfort at his villa near

Twickenham for the rest of his life. The 'Dunciad' was his next large work; but his 'Elegy on an Unfortunate Lady,' and 'Epistle of Eloisa to Abelard,' had appeared previously in a collected volume of his poems. To these succeeded the 'Essay on Man,' and several poetical 'Epistles.' His last work was his 'Imitations of Horace.' He died in 1744.

Dryden was Pope's poetical model, and Dr. Johnson, in his well-known 'Life of Dryden,' has instituted a long and careful comparison between the two poets. Briefly it may be said that Dryden has more learning and more fire than Pope, but that Pope excels his master in tenderness and taste and in the finish and terseness of his versification. Dryden translated the 'Æneid,' an unfortunate subject for his talents, as he wanted altogether the grace and tenderness for which Virgil was so conspicuous; yet it is accomplished with great vigour and consummate command of language. Pope on the other hand has been accused of frittering away the rough dignity of Homer by the introduction of modern effeminate ideas; and his translation undoubtedly takes great liberties with the original, and is by no means an accurate one. Still, though condemned by scholars, the unrivalled skill of its versification has kept it in the field against a host of rivals, as the only translation of Homer that the general reading public have ever recognised.

Question 9.—Mention the chief authors of English birth, the chief of Irish birth, and the chief of Scotch birth, who were alive in the year 1770, indicating the nature of the writings of each, and naming the chief works of each then published.

Answer.—Of *English* authors the chief were Johnson, who had already produced his two poems, 'London' and 'Vanity of Human Wishes,' and his Dictionary; Chatterton, whose marvellous 'Poems' had already appeared; Gray, who had written his 'Elegy,' his 'Bard,' and 'Progress of Poesy;' Akenside, who had published his 'Pleasures of Imagination;' and Warburton, who had produced his 'Divine Legation of Moses.' Among the *Irish* authors, by far the chief were Goldsmith and Burke; the former of whom had already published his 'Traveller,' 'Deserted Village,' and 'Vicar of Wakefield;' while the latter had secured his reputation by his treatise on the 'Sublime and Beautiful.' Among *Scotch* writers, Hume had written his 'History' and 'Essays;' Robertson, his 'History of Scotland,' and the 'Reign of Charles V.;' Smollet, his 'Roderick Random' and 'Peregrine Pickle;' Home, the dramatist, his 'Douglas;' Adam Smith, his 'Essay on the Moral Sentiments;' Beattie, his 'Essay on Truth;' Fergu-
• son, his 'Poems;' and Dr. Reid, his 'Inquiry.'

Question 10.—Whom do you reckon the greatest English poet of the nineteenth century? Justify your preference by argument and quotation.

Answer.—It is not disputed that among the poets of this century the palm of excellence must be awarded either to Wordsworth or Byron, but to which of the two is a point fiercely contested. Those who love calm, contemplative poetry maintain the superiority of Wordsworth; those again who admire energy contend for the claims of Byron. Both poets had much in common; they were both given to meditation; they both possessed a love of nature in all

her moods, and great powers of description. Wordsworth has never been very popular; Byron in his day enjoyed almost unlimited popularity. On the whole, general opinion would assign the highest place to Byron. His chief excellence lies in his descriptive scenes, and in these he is unrivalled. Wordsworth is more minute in his descriptions, but he is often tedious, and he bestows the same care on the most insignificant as on the most important features in the landscape; Byron with a few bold touches brings the scene in all the reality of life before our eyes. Byron's reflections are, perhaps, not so deep as Wordsworth's, and they are too monotonously those of a mind that affected to scorn the world; still they are often striking and noble; they never, at all events, degenerate into the dreary sermonizing or the childish simplicity that occasionally disfigure even Wordsworth's greatest works. No poet possesses more power over the passions—especially the fierce and stormy ones—than Byron; yet he is also able to touch the tenderest feelings. He exhibits besides an amount of wit, humour, penetration, and knowledge of the world, which alone would have secured him a high place in English literature. He was a master of every art of versification, and had an unrivalled command of the English language. In combined dignity, strength, terseness, beauty and ease, his style was unapproached by any contemporary. Among his finest passages are the following:—

'Hark! heard you not those hoofs of dreadful note?
Sounds not the clang of conflict on the heath?
Saw ye not when the reeking sabre smote?'

With the magnificent impersonation of war in the following stanza:—

'Lo! where the giant on the mountain stands,
His blood-red tresses deepening in the sun,
With death-shot glowing in his fiery hands,
And eye that scorcheth all it glares upon,' &c.
Childe Harold.

The descriptions of a calm and a storm in the Alps:—

'It is the hush of night; and all between
Thy margin and the mountains, dusk, yet clear,' &c.

. . . . . .

'The sky is changed! and such a change! O night
And storm and darkness, ye are wondrous strong,
Yet lovely in your strength,' &c. *Childe Harold.*

The apostrophe to the ocean:—

'Roll on, thou deep and dark blue Ocean, roll;
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with thy shore,' &c. *Childe Harold.*

And the beautiful picture of Modern Greece, from the 'Giaour:'—

'He who hath bent him o'er the dead,
Ere the first day of death is fled,' &c.*

Question 11.—Here are passages taken from English poets miscellaneously, and not in the order of time. Name the poets from whom they are taken; specify where you can the particular poem; and, where you can do this, mention further the kind of verse in which that poem is written. The passages from (18) to (27) inclusive contain allusions to English literary history and biography; with respect to them, therefore, besides naming, where you can, their

* Those who prefer Wordsworth to Byron will of course have their own arguments and illustrations.

writers, and the poems in which they occur, name the persons to whom allusion is made, and fully explain the allusions. The three passages which stand last do not contain historical allusions of this kind; but their exact meaning and their poetical significance might not at first be obvious to every one. On this supposition write explanations of them.

(1) 'Full many a flower is born to blush unseen,
And waste its fragrance on the desert air.'

(2) 'But a bold peasantry, their country's pride,
When once destroyed can never be supplied.'

(3) 'A thing of beauty is a joy for ever.'

(4) 'Let observation, with extensive view,
Survey mankind from China to Peru.'

(5) 'None but the brave deserve the fair.'

(6) 'Great wits are sure to madness near allied,
And thin partitions do their bounds divide.

(7) 'For why? the good old rule
Sufficeth them, the simple plan,
That they should take who have the power
And they should keep who can.'

(8) 'A mighty maze, but not without a plan.'

(9) 'The man that hath not music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.'

(10) 'The vision and the faculty divine.'

(11) 'The proper study of mankind is man.'

(12) 'I was all ear,
And took in strains that might create a soul
Under the ribs of death.'

(13) 'Better fifty years of Europe than a cycle of Cathay.'

(14) 'To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.'

(15) 'The starry Galileo and his woes.'

(16) 'Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake.'

(17) 'And the stern joy that warriors feel
In foemen worthy of their steel,'

(18) 'Or call up him who left half told
The story of Cambuscan bold.'

(19) 'Thence comes it that my name receives a brand,
And almost thence my nature is subdued
To what it works in, like the dyer's hand.'

(20) 'Thy soul was like a star, and dwelt apart.'

(21) 'Yet not the more
Cease I to wander, where the Muses haunt
Clear spring or shady grove or sunny hill,
Smit with the love of sacred song; but chief
Thee, Sion, and the flowery brooks beneath,
That wash thy hallowed feet, and warbling flow,
Nightly I visit; nor sometimes forget
Those other two equalled with me in fate,
(So were I equalled with them in renown,)
Blind Thamyris and blind Mæonides.'

(22) 'Thou that, with ale or viler liquors,
Didst inspire Withers, Prynne, and Vicars.'

(23) 'A tun of man in thy large bulk is writ,
But sure thou'rt but a kilderkin of wit.'

(24) 'O thou, whatever title please thine ear,
Dean, Drapier, Bickerstaff, or Gulliver,
Whether thou choose Cervantes' serious air,
Or laugh and shake in Rabelais' easy chair,
Or praise the court, or magnify mankind,
Or thy grieved country's copper chains unbind.'

(25) 'For me let hoary Fielding bite the ground,
So nobler Pickle stands superbly bound;
From Livy's temples tear the historic crown,
Which with more justice blooms upon thine own;
Compared with thee be all life-writers dumb,
But he who wrote the life of Tommy Thumb.
Who ever read the "Regicide" but swore
The author wrote as man ne'er wrote before?'

(26) 'Who born for the universe, narrow'd his mind,
And to party gave up what was meant for mankind.

(27) '"Why slumbers Gifford?" once was asked in vain;
"Why slumbers Gifford?" let us ask again;
Are there no follies for his pen to purge?
Are there no fools whose backs demand the scourge?
Are there no sins for satire's bard to greet?
Stalks not gigantic vice in every street?'

(28) 'By this the Northern waggoner had set
His seven-fold team behind a steadfast star,
That was in ocean waves yet never wet,
But firm is fixt, and sendeth light from far
To all that in the wide deep wandering are;
And cheerful chanticleer with his note shrill
Had warned once that Phœbus' fiery car
In haste was climbing up the eastern hill,
Full envious that Night so long his place did fill.'

(29) 'For my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.'

(30) 'Thus conscience does make cowards of us all;
And thus the native hue of resolution

> Is sicklied o'er with the pale cast of thought,
> And enterprises of great pith and moment,
> With this regard, their currents turn awry,
> And lose the name of action.'

Answer.—(1) From Gray's 'Elegy,' written in elegiac verse; (2) From Goldsmith's 'Deserted Village,' written in ordinary rhyming heroic verse; (3) From Keats's 'Endymion,' in rhyming heroics; (4) From Johnson's 'Vanity of Human Wishes,' in rhyming heroics; (5) From Dryden's 'Alexander's Feast,' a lyric poem in irregular verse; (6) From Dryden's 'Absalom and Achitophel,' in rhyming heroics; (7) From Wordsworth's 'Lines on Rob Roy's Grave,' in a kind of ballad metre; (8) From Pope's 'Essay on Man,' in rhyming heroics; (9) Shakspere's 'Merchant of Venice,' in blank verse; (10) Wordsworth's 'Excursion,' in blank verse; (11) Pope's 'Essay on Man;' (12) Milton's 'Comus,' chiefly in blank verse; (13) Tennyson's 'Locksley Hall,' a trochaic measure; (14) Wordsworth's 'Intimations of Immortality,' blank verse; (15) Byron's 'Childe Harold,' in the Spenserian stanza; (16) Shakspere's 'Hamlet,' blank verse; (17) Scott's 'Lady of the Lake,' chiefly octosyllabic verse; (18) Milton's 'L'Allegro,' a lyric poem in octosyllabic verse; the reference is to Chaucer, whose 'Squire's Tale' (introducing Cambuscan, Canace, Camball, &c.) is left unfinished; (19) Shakspere, Sonnet cxi., written in the regular sonnet form; the writer of the sonnet is confessing that he has done wrong, and degraded himself to the level of his wickedness; (20) Wordsworth, sonnet; Milton is the person referred to, and is complimented on his elevation of soul, that kept him free from the corruptions of his age; (21) Milton's 'Paradise

Lost,' in blank verse; the poet alludes to his blindness, which, however, did not exclude him from cultivating his poetical abilities; Thamyris and Mæonides (Homer) were famous among the ancients, though blind, and Milton hopes he may equal them in reputation, as he was involved in the same calamity with them; (22) Butler's 'Hudibras,' written in octosyllabics; Withers, Prynne, and Vicars, were writers on the Puritan side, and hence obnoxious to Butler; (23) Dryden's 'MacFlecnoe,' a satire in rhyming heroics; Shadwell, one of Dryden's rivals, is the person referred to; a *tun* is a large barrel, and a *kilderkin* a small cask; hence the satire is, that Shadwell, though a huge man as big as a barrel, had very little cleverness; (24) Pope, 'Dunciad,' in rhyming heroics; Swift, Dean of St. Patrick's, is the person here addressed; Drapier, Bickerstaff, and Gulliver, were names which he had assumed in his various writings; the rest of the passage refers to Swift's characteristic style of writing; the last line alludes to his opposition to a proposed copper coinage for Ireland, which created much excitement at the time; (25) Churchill's 'Apology,' a satire in rhyming heroics; the passage is a satire on Smollet, whose works, 'Pickle' (i.e. 'Peregrine Pickle,' the novel), 'History of England,' and 'Regicide' (a tragedy), are here ridiculed; (26) Goldsmith's 'Retaliation,' in anapæstic verse: Burke is referred to; (27) Byron, 'English Bards and Scotch Reviewers;' Gifford had formerly, in his 'Baviad' and 'Mæviad,' satirized some feeble schools of poetry, and Byron invites him to return to the task, and purge the literary world once more; (28) Spenser, 'Fairy Queen,' Spenserian stanza; the simple meaning is that morn was approaching, the constellation

of the Bear had disappeared, and the cock was announcing the near approach of day; (29) Tennyson's 'Ulysses,' blank verse; the passage alludes to the noble aspirations of a great mind tired of ease, and longing for adventure; (30) Shakspere, 'Hamlet,' blank verse; conscience alarms us with the fear of the consequences of our actions, and often causes us to abandon what we had resolved on doing.

III. Paper for 1863.

ENGLISH LANGUAGE.

Examiner: Dr. Smith.

(Three hours allowed for this paper).

Question 1.—What are the chief grammatical changes which converted the Anglo-Saxon into the English of the 14th century? How far are these changes due to the influence of the Norman Conquest? Mention the chief grammatical differences between the English of the present day and that of the 14th century.

Answer.—The chief grammatical changes that converted the Anglo-Saxon into the English of the 14th century were the general substitution of the plural form in *s* for the various Saxon forms of the plural; the omission, in the article, adjective and noun, of the Saxon terminations which indicated gender; the loss of most of the inflections in the oblique cases, with the consequent employment of prepositions; and the rejection of the proper termination of the infinitive. The influence of the Norman Conquest in producing these changes has been much disputed, yet some of them can be directly traced to that event. Thus, e.g. the general employment of the plural form in *s* was manifestly promoted by the fact that the Norman-French language

employed that form almost exclusively. Again, the Anglo-Saxon had three genders, distinguished usually by terminations; the Normans had only two genders; the mutual action of the two languages led in English to the identifying of grammatical gender with sex, employing the masculine and feminine genders for the two sexes, and reserving the neuter gender for inanimate things. The French language had also dispensed with inflections in the nouns, using prepositions instead; and this unquestionably strengthened the tendency in the same direction that already existed in the Saxon.

The chief grammatical differences between the English of the present day and that of the 14th century are to be found in the still more complete rejection of inflections. The terminal vowels that were still employed in the 14th century have been altogether rejected; e.g. in Chaucer's time *alle thingis* was written, instead of which we now use simply *all things*, omitting the vowels which had been originally the signs of inflection. We have also rejected the plural termination of the verb in *en* (e.g. we dronk*en*), the termination of the infinitive in *en* or *e*, and the imperative termination in *eth*.

Question 2.—'The *primary* words in our language are almost all Saxon; the *secondary*, as they may be called, are mostly of French, the *tertiary* of Latin origin.' Illustrate and explain fully this statement. When and how were the words of Latin origin which are not derived from the French chiefly introduced into English?

Answer.—The primary words in any language are those that express the most simple ideas, the most

common natural objects, all ordinary actions, the fundamental wants and necessities of a people; to these may be added the pronouns, the prepositions, and the numerals. All these in English are of Saxon origin; e.g. from this source we have sun, moon, stars, land, water, hill, spring, summer, winter, rain, snow, run, walk, swim, ride, fall, love, hate, hope, weep, laugh, groan, son, daughter, father, mother, child, bull, cow, horse, dog, cat, cock, hen, red, yellow, green, &c.; I, thou, he, we, you, they, one, two, three, four, &c.; of, in, to, by, &c. To the *secondary* class belong those words that express not things that are *necessary*, but those that are *beneficial*, or minister to *luxury*; the names of things and actions that spring up in a society that has ceased to care exclusively about keeping itself in existence, and has begun to enjoy life and make advances in civilization. In English, words of this class are mainly from the French; from this source, e.g. we have all words belonging to the chase, to feudal law and customs, to baronial pursuits and splendour, such as chivalry, chevalier, count, viscount, beef, mutton, venison, parliament, chancellor, justice, plaintiff, defendant, courtesy, tournament, soldier, battle, castle, manor, demesnes, falcon, table, banquet, &c.

To the *tertiary* class belong words used to denote more abstract ideas, the result of theological or philosophical speculation, technical terms, &c. In English, words of this class are mainly of Latin origin; from this source we have abstraction, generalization, premises, conclusion, fallacy, induction, deduction, sanctification, regeneration, salvation, perdition, transfiguration, impenetrability, divisibility, inertia, fusible, ductile, involution, evolution, quadratic, irra-

tional, latitude, equator, affinity, constituent, integrant, &c., &c.

The words of Latin origin not derived from the French were introduced partly during the Roman occupancy of England, partly when Christianity was first planted here, partly at the Revival of letters, and after the Reformation in the various religious controversies that then arose; and accessions have been made at various periods since that time, as by Dr. Johnson and his followers, and largely in the present day, to express the new discoveries in mental and physical science.

Question 3.—Point out the chief peculiarities in the grammatical forms and vocabulary of Spenser.

Answer.—Spenser affected the antique, hence the chief peculiarities in his grammatical forms consist in his endeavouring to revive inflections that had become obsolete. Thus he uses *been* for *be* (e.g. we *been* for we be or we are); he also uses the old infinitive termination in *en*, as may com*en* for may come; and he employs the modified form of the past participle with *y* prefixed, as yclad for clad, &c. The constant recurrence of *do* and *did* is also a grand characteristic of Spenser, who besides takes many liberties with words when his verse requires it, such as lond for land, &c. His vocabulary is peculiar in very nearly the same way; it exhibits a great fondness for reviving old words, and forming new ones on the pattern of the old; thus he uses ydrad for dreaded, undight for put off, ne for not, nathemore for not the more, eftsoons for speedily, gan for began, withouten for without, wonne for abode, ween for know, ywrake for wreaked, whilome, eyne, &c., &c.

Question 4.—Explain the meaning of the Anglo-Saxon terminations *-er*, *-stre*, *-en*, and give examples of their use in Modern English. What are the terminations of the plural of Anglo-Saxon nouns, and in what forms do they occur in Modern English? Prove that the words *alms* and *riches* are singular.

Answer.—The Saxon termination *-er* denoted the agent (usually the *male* agent), thus hunt*er* is the person who hunts; teach*er*, the person who teaches, &c.

The termination *-stre* probably denoted a female agent, as it still does in the modern spinster; such words as webster, brewster, tapster, bagster (now spelled baxter), though they have now lost their feminine force, are also considered as illustrations.

The termination *-en* in adjectives denoted the material of which anything was made, as wooden, golden; in nouns it usually had a diminutive force, as maiden from maid.

In the plural Saxon nouns terminated in *an*, *as*, *a*, and *u*. The termination in *as* has now become the regular form of the English plural; that in *an* is represented by the *en* in oxen, and in such obsolete forms as hos*en*, sho*on*, ey*en*, &c.; that in *a* and *u* is supposed by some grammarians to exist in the form of *ry* in such words as yeoman*ry*, peasant*ry*, Irish*ry*, &c.

Alms is from the Saxon *ælmesse*, and *riches* from the French *richesse*: in both cases, therefore, the *s* is radical and is no sign of the plural. They are now both commonly used as plurals, but *alms* is employed as a singular in the New Testament, 'asked *an* alms' (Acts of the Apostles).

Question 5.—Explain the origin of the final letters in mi*ne*, thei*r*, whilo*m*, he*re*, wh*y*, on*ce*, twi*ce*.

Answer.—In mi*ne*, the final letters are one of the Saxon forms of inflection for the genitive case; in thei*r*, the *r* is the remnant of *ra*, the original plural possessive termination of the pronoun; the *om* in whil*om* is the old inflection of the dative case, still existing in hi*m*, who*m*, and the*m*; the *re* in he*re* is likewise supposed to be a relic of the dative feminine; the *y* in wh*y* is the old ablative sign used also in the demonstrative pronouns, and supposed to be retained in such phrases as 'th*e* more th*e* merrier,' where *the* is perhaps used by modern mistake for *thy*; the *ce* in on*ce* and twi*ce* is a remnant of an old form of the genitive case.

Question 6.—Addison asserts that 'the single letter *s* on many occasions does the office of a whole word, and represents the *his* and *her* of our forefathers.' Criticise this statement, and state your opinion upon the subject.

Answer.—If Addison meant to imply that the letter *s*, which is now the sign of the possessive case, represents, or is a contraction for, the *his* and *her* that were occasionally used by our forefathers in a similar sense, then undoubtedly he has been misled by false analogy. The *s* is one of the few remaining inflections in the language, and prevailed also in the Saxon. At a later period, it is true, when the Saxon was forgotten, it began to be thought that *s* was a contraction for *his*, and we still have 'Jesus Christ *his* sake' in the Prayer Book. It is admitted that from a very early period the use of *his* (or rather *ys*) can be traced; but whether this is the possessive pronoun or the possessive termination placed separately has been much disputed. It is also asserted that at one

time *his* was used indiscriminately without regard to distinction of number or gender. On the whole, however, there seems no reason to doubt that the possessive *s* is not a contraction of *his*, but is a genuine inflection.

Question 7.—Give a full list of the terminations of English diminutives, with examples, and compare them with the corresponding forms in the cognate languages.

Answer.—The most common diminutive terminations in English are:—*ling*, in darling, gosling, duckling, &c.; and *kin* and *ikin*, in lambkin, mannikin, and many proper names, as Tomkin, Perkin.

Besides these, other terminations are occasionally employed, as *ock*, in hillock and bullock; *icle*, in particle; *let*, in streamlet, ringlet; *et*, in bullet (from ball) and owlet; *en*, in kitten, maiden, &c.; *ette*, in rosette; *etto*, in libretto; *er*, in splinter; *ow*, in shadow (from shade), shallow (from shoal); *el* or *le*, as satchel (from sack), and nozzle (from nose); *erel*, as cockerel; *ing*, in lording, a common word in old poetry.

In Scotch, *ick*, as lassick, a little lass; *ie*, as laddie, a little lad.

The chief German diminutive terminations are, *ling*, as in English, *lein*, and *chen*, allied to the English *kin*.

In the Saxon the most common diminutives were, *ing* and *ling*, which still exist in English; *en*, which also exists in such words as maiden; and *incle*, which may be said to be represented by two of the modern forms of diminutives.

Question 8.—(1) Mention the various ways in

which derivative adjectives in English are formed, specifying the force of each termination and giving examples. (2) Give a comparison of at least six adjectives of Anglo-Saxon origin with approximate words of Latin origin (such, e.g. as feminine and womanly), and discriminate the shades of meaning in each pair.

Answer.—(1) Adjectives are formed by appending the following terminations:—*ful* or *y*, meaning *abounding in*, as fruitful, hilly; *en*, *denoting the material of which anything consists*, as wooden, flaxen; *ous*, *full of*, as plenteous, mountainous; *like* or *ly*, *resembling*, as godlike, manly; *ish*, *possessing the quality of the noun* (sometimes in a low degree), as brownish, slavish; *less*, *the opposite of*, *without*, as sinless, thoughtless; *ward*, *ern*, *erly*, all meaning *direction*, as southward, northern, easterly; *al*, *ic*, *ar*, *ary*, *belonging to*, as poetical, historic, solar, sublunary; *able*, *ible*, meaning *ability to do* or *to be done to* (*active or passive power*), as capable, honourable, divisible; *ed* (*a participial termination*), as ragged, wretched; *ive*, *ability to do anything*, as talkative, active.

(2) *Manly*, from the Anglo-Saxon, denotes what is becoming in a man, worthy of a man; *human*, from the Latin, means merely belonging to man. *Boyish*, from the Saxon, and *puerile*, from Latin, approach very nearly in meaning, yet the latter more usually implies blame than the former. *Timid* (Latin), and *cowardly* (A.-S.), differ in this, that the latter implies some moral deficiency; a *timid* man may besides act bravely when roused, a *coward* never. *Healthy* (A.-S.) is used either literally or figuratively; *salutary* (Latin) always figuratively. *Deep* (A.-S.) is used either of natural or mental objects; *profound*

(Latin) almost exclusively of the latter. *Fatherly* (A.-S.) is less formal, and more kindly than *paternal* (Latin), hence we say, 'a *fatherly* feeling,' but 'the *paternal* relation.'

Question 9.—Explain the different uses of *it* as an indeterminate pronoun in Old English writers. What is the etymology of *such* and *which*?

Answer.—The old writers used *it* to stand for any of the three persons, for both genders, and both numbers; just as we now say, 'It was I who did this,' 'It was you that were blamed,' 'It was they that ought to have spoken.' *It* was also used as the subject of the verb, when the real nominative was part of a sentence, as, '*It* seemed that nothing but death could separate them.' *It* was likewise used in a vague general sense, in such a phrase as, 'His sweat was, as *it* were, great drops of blood.'

Such and *which* are compounded, the one of *so like*, the other of *who like*.

Question 10.—What is the origin of the verbal noun in *ing*, and how is it used? Explain the phrase, 'The house is a-building.'

Answer.—The verbal noun in *ing* is derived from the Saxon verbal noun in *ung*. The participle, which originally terminated in *ende*, was gradually corrupted into *ing*. The verbal noun and the participle being thus spelled in the same way, and being similar in meaning, are frequently confounded with each other. A verbal noun may be used in all respects as an ordinary substantive; it may be either the subject or the object of a sentence, and may be qualified by

adjectives. As partaking of the nature of a verb, it may be followed by an objective case, and may be qualified by an adverb.

In the phrase, 'The house is a-building,' *a* is the Saxon preposition meaning *on* or *in*, which occurs in *a*bed, *a*board, &c. The phrase, therefore, means, 'The house is in building,' where *building* is either a verbal noun or the active participle used in a passive sense.

Question 11.—Point out the way in which the *-ode* of the Anglo-Saxon preterite has been changed into the present English preterite; and give the various forms of this suffix used by some of the chief English writers. What is the origin of the suffix?

Answer.—The *-ode* of the Saxon preterite was first of all softened, by using the short vowel, into *-ede*; then the final *e*, after having ceased to be pronounced, disappeared also from the spelling, leaving the preterite in its present form. Besides the forms *-ode* and *-ede*, English writers employ *-ud*, *-id*, and *-yd*. The suffix thus employed in various forms is believed to be the past tense of the verb to *do*; thus, 'I loved' is a contraction of 'I love did.'

Question 12.—Trace the history of the Anglo-Saxon *weorthan* in Old English literature. Does it still occur in any form in the English language?

Answer.—The Anglo-Saxon *weorthan* was equivalent in meaning to the German *werden*, which is employed in German as the sign of the passive voice. *Weorthan* was not, however, used in this capacity in Anglo-Saxon; and as its signification did not

materially differ from the substantive verb, it soon became obsolete. It was practically forgotten before the end of Edward the Third's reign. The Scotch writers, such as Barbour, used it more frequently, and to a later period than the English. It has now quite disappeared from the language except in the phrase, 'Woe *worth* the day.' Some critics also suppose that *wert* in such a phrase as 'thou *wert* present' is a part of the obsolete *weorthan*.

Question 13.—What is the origin of the words *shall* and *will*? Explain fully the distinction between them, and state rules for their use. Give the exact force of the one used in each of the following passages from Shakspere, and show that the other would have been inadmissible.

Answer.—*Shall*, from the Saxon *scealan*, means I owe, I ought, I must; *will*, from the Saxon *willan*, means I resolve, I wish. The chief distinction between the two words is thus that *shall* implies some compulsion or external influence, whilst *will* denotes an act resulting from one's own will and pleasure. *Shall* denotes that from some influence or other the thing is likely to happen, and is therefore the proper future auxiliary. 'I *shall* be at home at six,' means simply that in the course of events this is likely to occur; 'I *will* be at home at six,' would mean that I had been in doubt but had at last resolved. But to say in the second and third persons, 'You *shall* sit there,' 'he *shall* return the book,' would seem uncourteous; for these sentences in reality mean, 'circumstances compel you to sit there,' 'some influences force him to return the book.' Hence in the second and third persons simple futurity is expressed not by

shall but by *will*: 'you will sit here,' 'he will return the book.' The general rule, therefore, for the use of these auxiliaries is that, when simple futurity alone is implied, *shall* is used in the first person, and *will* in the second and third. If, however, we wish to express that the actions proceed from the will and pleasure of the speaker, we use *will* in the first person, *shall* in the others. 'I will go,' i.e. 'I mean to go,' 'he *shall* come,' i.e. 'I shall order him to come.'

In indirect sentences, *shall* is used in all the persons to imply mere futurity, e.g. 'He says he *shall* come,' because the speaker's words would of course be, 'I *shall* come,' and the indirect report of them makes us, as it were, hear his words from his own mouth. To imply the will or pleasure of the speaker, *will* is used in all the persons; 'he says he *will* come,' is the report of the speaker's 'I *will* come.'

In interrogative sentences, simple futurity is implied by *will* in the third person, and *shall* in the others; but futurity depending upon the will and pleasure of another, by *shall* in the first and third persons, and *will* in the second. In asking such a question as, '*shall* we come?' we appeal to the will of another whose will is to regulate our coming. '*will* he go?' means simply, 'is he likely to go or not?' but '*shall* he go?' means, 'do you wish him to go?' a future determined by another's will. The general rules are clear, yet the introduction of the consideration of courtesy occasions some difficulty, and cases occur where both usages may be defended.

(1) 'Mark Antony *shall* say, I am not well,
And for thy humour I *will* stay at home.'

Here *shall* was used because Antony was to be sent to the senate to speak under Cæsar's com-

pulsion: but Cæsar says of himself, 'I *will* stay at home,' to imply a determination to do so; he had made up his mind to stay at home.

(2) 'But let
The frame of things disjoint, both the worlds suffer,
Ere we *will* eat our meal in fear, and sleep
In the affliction of these terrible dreams.'

Here *shall* would simply state that when the frame of things was disjoint, then, as a natural consequence, they would eat in fear; whereas *will* expresses a determination not in any case to do so.

(3) 'I have a venturous fairy that *shall* seek
The squirrel's hoard and fetch thee new nuts.'

Here *shall* is correctly employed, because the fairy is to act under the orders of the speaker.

(4) 'It is a mind
That *shall* remain a poison where it is,
Nor poison any further.'

Here the *remaining* is fixed by some cause external to the mind itself, that is, by some external compulsion, hence *shall* is the correct word.

(5) 'Whose hap *shall* be to have her
Will not so graceless be to be ingrate.'

Here the *having of the lady* is considered as something fixed by some external cause, and not merely by the lover's wishes, hence hap *shall* be is the proper form of expression. But as the gratitude or ingratitude of the fortunate individual was not to be compelled by the speaker, *shall* would be inappropriate in the latter part of the sentence: simple futurity alone is implied, and in the third person the courtesy of the language expresses this by *will* not *shall*.

Question 14.—Horne Tooke writes: 'I believe they will be as little able to justify their innovation as Sir Thomas More would have been to explain the foundation of his ridiculous distinction between *nay* and *no*, *yea* and *yes*.' What was the distinction made by Sir Thomas More? Are there any reasons for believing it to be well founded? Explain the origin of these affirmative and negative particles, and compare them with the corresponding words in the other Teutonic languages.

Answer.—Sir Thomas More's distinction was this, that *yea* and *nay* were used as answers to questions asked affirmatively; *yes* and *no* to questions asked negatively. Thus, to the question 'has John come?' the answer should be *yea* or *nay*; but to the question 'has John *not* come?' the answer should be *yes* or *no*. The distinction is not now observed, but it was undoubtedly marked with great care by English writers for many centuries. *Yea* and *yes* are derived from the Saxon *gea*, and *gyse*; *nay* and *no* are from the Saxon *na*, *no*; *ja* is the almost universal form of the *affirmative* particles in the Teutonic languages; the *negative* in modern German and Dutch is *nein*.

Question 15.—Explain the etymology of the following words, and trace the history of those which have had different meanings at different periods of the language: *antic*, *average*, *bailiff*, *premises*, *species*, *mystery*, *exorbitant*, *affray*, *anent*, *nice*, *pageant*.

Answer.—*Antic*, from the Latin *antiquus*, meant originally *old*, as its Latin root does; subsequently its meaning was thus extended, old, old-fashioned, odd, ridiculous; *antique* is now used when the word is employed in its proper etymological sense.

Average, from *ad* and *verum* (according to the usual etymology) means an approximation to the truth; and as this is usually supposed to be found by keeping in the middle away from both extremes, hence the present use of the word.

Bailiff, from the French, meant originally a subordinate municipal officer, in Scotch a *bailie*, and was applied to a servant set over a farm.

Premises, from *præ* and *mitto*, means what is placed or set before, and hence in logic it means the arguments from which the conclusion is drawn, because the *premises* are usually placed first. Again, from the legal method of referring in bills of sale, &c., to the things mentioned before (*præmissa*), premises came to mean houses, places of business.

Species, from the Latin *species*, means originally the forms or shapes of things, then kinds or classes. By a curious application of the word in trade, it came to mean different kinds of drugs, which were therefore called *spices*; *specie* is another corruption of the same word, and was employed to denote money coined with a certain outward form and stamp, as distinguished from notes or bills, or bullion.

Mystery, from the Greek, denoted *secret doctrines*, and was accordingly applied to trades, the difficult operations in them being usually kept secret. In its present use it means something carefully concealed and unknown; in the Scriptural use it denotes something that had been concealed but is now clearly revealed.

Exorbitant, from *ex* and *orbis*, was originally applied to a heavenly body deviating from its proper orbit; it now denotes a demand beyond the proper sum, or regular value of any article.

Affray, from the French *effrayer*, meant originally

fear; then it was transferred to what usually causes fear, viz., fighting, quarrelling.

Anent, from the Anglo-Saxon, *a* and *nean*, nigh, means *concerning*; it is chiefly used in Scotland.

Nice, of doubtful etymology, but probably from the Saxon *nesc*, soft, has a very wide variety of meanings. At present it usually means pleasing or agreeable; but it was also employed to denote *delicate* or *exact*, as a *nice* calculation; sometimes *fastidious*, as 'a *nice* taste;' sometimes *minute* or petty, as 'a *nice* distinction.'

Pageant, said to be from the Saxon, meant formerly a play or allegorical representation; at present it means merely a showy exhibition.

Question 16.—Give a brief criticism of the English dictionaries of Johnson, Webster, and Richardson, pointing out the peculiar merits and defects of each work.

Answer.—The dictionary of Dr. Johnson is remarkable chiefly for the excellence of his definitions, which, with very few exceptions, are extremely happy. His illustrative extracts are also well chosen, and he shows great judgment in the words which he admits as entitled to be considered classical English. The etymological part of the dictionary is its weakest feature; but this is not so much owing to Dr. Johnson's imperfections as to the deficient scholarship of his age. Webster is much more pretentious in his etymology than Johnson, and much less valuable. He was ignorant of some of those languages that are most indispensable to the English lexicographer, the Norse, for example; and in his general application of the Teutonic languages to explain the etymology

of English words, he has been guided by fancy and visible resemblances rather than by any accurate knowledge. He has however added many words omitted in Johnson, has corrected some errors, and modernised what was behind the advanced science of the age.

Richardson was in many respects better qualified than either Johnson or Webster for the etymological part of his undertaking; he wanted, however, that happy sagacity of Johnson, which enabled him to make such a good use of his meagre materials, and has been occasionally misled by the influence of a school of philologists that is now held in slight esteem. He has bestowed considerable pains in exhibiting the history of the variations in the signification of words, a matter of much value to the student, and which forms by far the best part of his dictionary.

Question 17.—Correct the grammatical or other mistakes, or want of perspicuity, in the following passages, and state reasons for your corrections.

(*a*) 'The debt, owing from one country to the other, cannot be paid without real effects sent thither to that value.'

This sentence is both obscure and awkwardly expressed: it may be corrected thus, '(The) debt owing from one country to another, cannot be paid without sending real effects of equal value (or equal in value to the debt).'

(*b*) 'If a man have an hundred sheep and one of them be gone astray, doth he not leave the ninety and nine, and goeth into the mountains, and seeketh that which is gone astray?'

Here *goeth* and *seeketh* must be changed into *go* and *seek*, as it is improper to say, 'doth he not goeth.'

(*c*) 'The remonstrance he had lately received from the House of Commons, and was dispersed throughout the kingdom.'

If this is to be made a complete sentence, *and* must be left out, otherwise it must be altered thus, 'The remonstrance *which* he had lately received from the House of Commons, and *which* was,' &c. As the sentence stands 'was dispersed' has no nominative.

(*d*) 'For ever in this humble cell
Let thee and I, my fair one, dwell.'

I should be *me*, being under the government of *let*, as *thee* is.

(*e*) 'Some who the depths of eloquence have found '
In that unnavigable stream were drowned.'

Here the two verbs do not accord; *have found* must be followed by *have been drowned.*

(*f*) 'Osiris, whom the Grecians call Dionysus, and is the same with Bacchus.'

This sentence exhibits the same fault as (*c*); *is* has no nominative; we must supply *who* after *and.*

(*g*) 'Thou great First Cause, least understood!
Who all my sense confined,
To know but this, that Thou art good,
And that myself am blind;
Yet gave me in this dark estate,' &c.

The person addressed must necessarily be the *second* person, hence *who* having the second person as its antecedent, should be followed by the same person, *confined* and *gave* should be *confinedst* and *gavest.*

(*h*) 'Precision imports pruning the expression so as to exhibit neither more nor less than an exact copy of his idea who uses it.'

This must, in modern grammar, be changed to, 'an exact copy of the idea of the writer or speaker who uses it,' for it is not now allowed to employ the possessive pronoun *his* as an antecedent, although formerly when *his* was the genitive of the personal pronoun, it might be so used.

(*i*) 'How fortunate, then, was James Naylor, who, desirous of entering Bristol on an ass, Hume informs us that all Bristol could not afford him one.'

Probably the writer intended *who* to be used as a sort of nominative absolute, so that the sentence would in his eyes be strictly grammatical. On modern principles, however, *who* is a nominative without a verb, and the sentence must be recast as follows: 'How fortunate, then, was James Naylor, who, when he was desirous to enter Bristol on an ass, could not (as Hume informs us) find one in all the city.' We may also decompose *who* into its equivalents *for* or *since he*, and construct the sentence with their aid.

(*j*) 'The immense superficies of the public operates two ways in deteriorating from the profundity of the writers.'

Deteriorating does not properly admit a preposition after it, nor would modern writers employ such words as *superficies* and *deteriorating; numbers* or *extent* would be substituted for the former, and *diminishing* for the latter.

(*k*) 'Had this been the fate of Tasso, he would not have been able to have celebrated the condescension of your Majesty in noble language.'

For *to have celebrated* we must here read *to celebrate*, the *ability* and the *celebrating* are looked upon as existing at the same time, hence the *present*, not the *perfect* tense, is to be employed.

(*l*) 'The Italian Universities were forced to send for their professors from Spain and France.'

This should be, 'The Italian Universities were forced to send to Spain and France for (their) professors;' as it stands, the sentence might mean that their professors had gone away to France and Spain, and had to be brought back.

(*m*) 'The rise and fall of the Roman Empire is by far the most remarkable event which has occurred in the whole history of mankind. It is hard to say whether the former or the latter is most worthy of profound study.'

In the first clause *that* must be substituted for *which*; in the second clause *the more* must take the place of *most*, as there are only two things compared.

Question 18.—Parse fully the words printed in italics in the following passages:—

(*a*) 'God from the Mount of Sinai, whose gray top
Shall tremble, *He descending*, will Himself,
In thunder, lightning, and loud trumpets' sound,
Ordain them laws.'

He, the 3rd personal pronoun, singular masculine, the nominative absolute; *descending*, the present participle. The construction is uncommon in English, and is an imitation of the classical languages.

(*b*) 'To destruction sacred and *devote*.'

Devote, an adjective, corrupted from the participle *devoted*.

(*c*) 'Abuse on *all he loved, or loved him*, spread.'

All, an adjective pronoun, qualifies 'persons' understood.

He loved, 3rd sing. past ind.: governs *whom* understood.

Or, a conjunction disjunctive.

Loved, 3rd plural past ind., has for its nominative *who* understood.

Him, 3rd pers. pronoun, sing masc. obj., governed by *loved*.

(*d*) 'He desired they might go to the altar together, and jointly return their thanks to *whom* only it was due.'

Whom is here (as usual in old writers) used as a compound relative pronoun, the antecedent being omitted; the whole clause would be 'to him to whom.'

Whom is a relative, 3rd sing. masc. obj., governed by *to*.

(*e*) 'Yet thence his lustful orgies he enlarged
Even to that hill of scandal, by the grove
Of Moloch homicide, *lust hard by hate*.'

We must complete the sentence in some such way as this, 'lust being worshipped hard by hate;' on this system *lust* will be regarded as in the nominative absolute; *hard* (i.e. near or close) may either be considered as forming virtually one word with *by*, (*hard by=close beside*), or as an adverb modifying *by*; *hate* is, of course, governed by the preposition *by*.

Question 19.—Explain the words printed in italics in the following passages:—

(*a*) 'Nay, *an* thou dalliest then I am thy foe.'

An means if; it is probably a corruption of *given*, just as *if* is of *give*.

(*b*) 'Not diffident of thee do I dissuade
Thy absence from my sight, but to *avoid*
The attempt itself intended by our foe.'

From the context *avoid* seems used in the sense of to *avert*, or to *frustrate* (make void).

(*c*) 'Draw, Benvoglio, beat down their weapons:
Gentlemen, for shame, forbear this outrage;
Tibalt, Mercutio, the prince expressly hath
Forbidden *bandying* in Verona streets.'

To *bandy* is to *exchange* either words or blows.

(*d*) 'Nay, mock not, mock not; the body of our discourse is sometimes guarded with fragments, and the guards are but slightly *basted* on neither.'

Basted is sewed slightly with long stitches.

(*e*) 'Be pleased then
To pay that duty which you truly *owe*
To him who *owes* it.'

The first *owe* is used in the ordinary sense, the second means to *own* or be entitled to.

(*f*) 'Who shall bear the guilt
Of our great *quell*.'

Quell, which is said to be another form of *kill*, means here *murder*.

(*g*) 'Ne was there man so strong but he down bore;
Ne woman yet so faire but he her brought
Unto his bay, and captived her thought.'

Unto his bay means 'beneath his power,' 'under his authority.'

(*h*) 'In Surrey whilome dwelt a company
Of *champmen* rich, and thereto sad and true.'

Champmen, or chapmen, is merchants.

(*i*) 'Come, pensive Nun, devout and pure,
Sober, stedfast, and demure,
All in a robe of darkest *grain*,
Flowing with majestic train.'

Grain is the old term for the colouring material produced from the kermez insect, which was in the shape of *grains*. It was transferred to the Tyrian purple, which is the sense in the text, where *darkest grain* should be understood to mean, *deepest purple*.

(*j*) 'A certeine winde
That blew so hidously and hie,
That it ne lefte not a *skie*
In all the welkin long and brode.'

Sky means here, as it occasionally does in our older authors, *a cloud*.

(*k*) 'Next came one
Who mourn'd in earnest, when the captive ark
Maim'd his brute image, head and hands lopp'd off
In his own temple, on the *grunsel edge*,' &c.

The *grunsel* is the threshold, that part of the building which is immediately above the ground.

(*l*) 'Farewell! I'll grow a talker for this *gear*.'

Gear means *affair* or *business*.

(*m*) 'Let wife and land lie *lay* till I return.'

Lay, now spelled *lea*, is grass land, land left untilled.

(*n*) 'Go, ye swift messengers, to a nation scattered and *peeled*.'

Peeled, or in Spenser pilled, is a shorter form of *pillaged*.

IV. Paper for 1863.

ENGLISH LITERATURE.

Examiner: T. Arnold.

(Three hours allowed for this paper.)

Question 1.—What do you consider to be the true epoch of the commencement of English literature? Give reasons.

Answer.—Chaucer is the first great name in our literary annals, yet literature cannot be said to have been fairly established in England till the middle of Elizabeth's reign. Chaucer had no successor of any reputation, and the whole of the 15th century produced no writer whose fame is known to any but antiquarians. Besides, though Chaucer had a great influence in fixing the English language, his own language had too large an intermixture of Norman French to be intelligible to the general population. Literature, in truth, in Chaucer's time, was the luxury of a very limited class; it made no appeal to the sympathies of the people at large; it was in no sense a national institution. When, however, we arrive at the reign of Elizabeth, knowledge had already reached the great middle class of society, one common dialect bound together the high and the low, authors had a sufficiently numerous audience on whose approbation they might rely; and literature had become a recognised profession. From this period therefore, rather than from the age of Chaucer,

it seems appropriate to date the commencement of English literature.

Question 2.—Show in what manner the Prologue to the Canterbury Tales throws light upon the social life of the period.

Answer.—In the Prologue Chaucer sketches the character and appearance of each of the personages who figure in the *Tales*; and as there were nine and twenty pilgrims of both sexes, and of every grade of society, we have thus a very complete outline of the social life of the period. Among the pilgrims are, a knight, a friar, a merchant, a franklin, a squire, a parson, a miller, a cook, and a student from Oxford, a jolly host, a bashful nun, and a witty widow from Bath. All classes of society, except the very highest and the very lowest, are thus represented; and as their dress, manners, and peculiarities are portrayed with the fidelity and life of an unrivalled master of description, we have a lively view of the social life of England at the close of the 14th century. The *Tales* gives us little information on this subject.

Question 3.—Examine the Scotch poets of the 15th and 16th centuries, and describe the leading characteristics of the principal authors.

Answer.—It is to Scotland that we must look for the successors of Chaucer. Contemporary with the great English poet was *Barbour*, who belongs therefore to the 14th century. Poetry having thus once taken root in Scotland, produced during the next two centuries a succession of poets of

considerable merit. Among them the chief were *Harry the Minstrel*, or *Blind Harry*, as he is usually called, the author of a spirited narrative poem on the exploits of Wallace; *James I.*, the only royal author that can really be considered a man of genius; *Henryson*, who wrote several admirable fables, *Dunbar, Gavin Douglas, Sir David Lindsay*, and a great many men of less fame. *Dunbar*, who flourished during the reign of James IV., is the greatest of these poets, and shows a versatility of genius that renders it not altogether absurd to compare him with Chaucer. He has left a variety of compositions—allegorical poems, such as the 'Thistle and Rose,' written to celebrate the marriage of his royal patron with Margaret of England, religious pieces, satires, and effusions of the broadest humour. To Gavin Douglas belongs the honour of being the first to translate a Latin poet into the Saxon tongue. His version of the Æneid is wonderfully successful, considering the period at which it was accomplished. He wrote also two allegorical poems, the 'Palace of Honour' and 'King Hart.' His poems are all indicative of a scholarly well cultivated intellect, his style in truth has too much of the stiffness and artificial character of the scholarship of his age. Sir David Lindsay wrote like a man of the world. He has a strong satirical vein, which he directs chiefly against the vices of the clergy and of the court. He wrote, among other works, 'Squire Meldrum,' the 'Satire of the Three Estates' (the only Scotch play of an early period that is extant), and the 'Monarchy.' His works are all strongly tinged with indecency.

Question 4.—State what you consider to be the

chief excellences, and also the chief defects, in the poetry of the Elizabethan age.

Answer.—The chief excellences of the Elizabethan poetry are its freshness, its opulence of fancy, and its freedom from conventionality. It may be said to resemble the landscape of a new, uncultivated world, where everything is produced in the greatest luxuriance, and where there is nothing to indicate the labour and art of a human cultivator. This simile will suggest to us also what are the defects of the Elizabethan poetry. There is a want of judgment in pruning and restraining, and a want of taste in directing aright the wonderful powers of nature. The fancy in the *Faerie Queene*, e.g. encumbers the reader, and perhaps even overwhelmed the writer, with its exuberant luxuriance. The want of judgment, again, appears in the striving after far-fetched conceits, and the constant intermingling of what is trifling and vulgar with what is noble and beautiful. Still the defects were those of an age full of originality and poetical strength.

Question 5.—Describe the plot or poetical framework of the *Faerie Queene*. Is the poem a complete work?

Answer.—The *Faerie Queene* was intended to fill twelve books, but only six, and a small fragment of a seventh, have been printed, and it is now believed that the poet never wrote more. The plot of the whole poem was to be fully explained in the last book; so that readers of the poem in its unfinished condition are left to a large extent in the dark. Fortunately Spenser has given us a brief outline of his intended plot in a letter to Raleigh, which is

usually printed after the somewhat fulsome dedication to Queen Elizabeth. The poet's object was to exhibit the model of a perfect gentleman; and for this purpose he selected Prince Arthur as a suitable hero, accomplished in all the twelve moral virtues. Arthur is supposed to have seen in vision the Faerie Queene, by whom Spenser means 'in the general intention Glory, but in particular that most excellent and glorious person of our Sovereign the Queen.' Enraptured with the vision he sets out to her court; she annually held a high feast for twelve days, and on those happened the adventures of the twelve knights which the poet proposes to celebrate in his poem. Each knight's adventures were to occupy one book; the first book relates those of the Redcross Knight, the representative of Holiness; the second, those of Sir Guyon or Temperance; the remaining four, those of Chastity, Friendship, Justice and Courtesy.

Question 6.—Analyse the stanza of Spencer.

Answer.—The Spenserian stanza consists of nine lines, eight of them ordinary decasyllabic iambics, and the ninth an Alexandrine. The rhymes are thus distributed: the first line rhymes with the third; the second with the fourth, fifth and seventh; and the sixth with the eighth and last. From its structure, and the judicious distribution of its rhymes, this stanza has an unrivalled harmony and fulness of cadence.

Question 7.—Compare any tragedy of Shakspere with one by Sophocles or Euripides in reference to the rules of art which govern the construction of the plot in each, and the effect which each is calculated to produce upon an audience.

Answer.—The ancient tragedians were limited in the construction of their plots by circumstances connected with the origin of the drama among the Greeks. Chief of these was the constant presence of the chorus, which necessitated the observance of what are called the dramatic unities; that is, that the plot must be confined to *one* place, and to an interval of time not much exceeding that which was occupied in the representation. All that could not be supposed to happen in the presence of the chorus, and within the compass of a few hours, had to be *narrated*, and could not be represented. Hence the long narrative speeches in Sophocles and Euripides, hence the long intricate questioning and answering in such a play, e.g. as the 'Œdipus Tyrannus,' which was necessary in order that the audience might be put in possession of the circumstances of the case, and be prepared to understand the catastrophe that was to follow. In Shakspere, these gradual steps that paved the way for the final consummation would be *acted*, not *narrated*. Had such a subject as King Lear been treated by Sophocles, all that precedes the fifth act would have been submitted to the audience piecemeal, extorted from the lips of unwilling or ignorant informants by skilful cross-questioning. Euripides would have introduced it in the shape of some interminable prologue, Shakspere represents it before our eyes. The Greeks seem to have been themselves sensible of this imperfection; and their custom of representing plays in *trilogies*, or connected series, was an expedient for getting quit of the incumbering unities of place and time.

As action impresses a spectator far more powerfully than words affect an auditor, the modern tragedy probably produces a greater effect on the audience

than the ancient. It affords more scope for acting, and the interest is more continuous and more varied. At the same time it must be admitted that the interest of the ancient tragedy, being all concentrated on one point, may have been more intense than in the modern play; but comparisons of this kind must necessarily be very vague, as we know only our own standard of judgment, and cannot really place ourselves in the position of the ancients, so as to give an unbiassed opinion from their point of view.

Question 8.—In what play of Shakespere do the following characters occur?—Miranda, Escalus, Adriana, Gratiano, Thersites, Iachimo, Friar Lawrence, Viola.

Answer.—Miranda in the Tempest; Escalus in Measure for Measure; Adriana in the Comedy of Errors; Gratiano in the Merchant of Venice; Thersites in Troilus and Cressida; Iachimo in Cymbeline; Friar Lawrence in Romeo and Juliet; Viola in Twelfth Night.

Question 9.—Describe the position which Hooker occupied as a controversialist. From whom have we the best account of his life?

Answer.—Hooker lived at the time when the Puritans were just beginning to attack the ritual of the Church of England. Many churchmen undertook to repel their attacks and refute their objections; but from want of any profound discussion of general principles on either side, the controversy was in the main an endless war about words, without any hope of agreement. Hooker undertook to discuss the fundamental principles on which all ecclesiastical and indeed all civil policy must be based, and to show

that the ritual of the Church of England was in accordance with these principles. As a controversialist he is distinguished for the profound manner in which he treats his subject, showing that there was really a principle involved in matters which had been and *have* been often discussed as a mere opinion left to each person's peculiar whim. He is equally marked by his judgment and moderation and charity to his opponents. Walton's biography is our chief authority for the events of Hooker's life.

Question 10.—Upon what occasion, and with what object in view, did Milton write his *Areopagitica*? Give an outline of this treatise.

Answer.—The *Areopagitica* was written in 1644, when the Parliament proposed to re-establish a licensing system similar to what had previously existed under the Bishops. Milton in opposition to this proposal advocated, but in vain, the liberty of unlicensed printing. After a brief preface Milton proceeds to show how necessary it was to be cautious in suppressing, and as it were killing, books. For books are not dead things, they are full of reason and life, so that one might as well kill a man as kill a book. Then, reviewing the subject historically, he shows that the Greeks and Romans did not practise any licensing system, they had indeed punished the authors of libellous books, but all others had been openly circulated without any previous licence; and it was only when the Roman Catholic Church began to try to suppress all free thought that licensing had been introduced. Having thus shown that it was of Papal origin—which was not likely to make it find favour in the eyes of the Parliament—he next dwells on the consideration that licensing can do no good.

Men are left to their own good sense and temperance in what they eat; they are surrounded by many luxuries injurious to them yet pleasing to their palate, and they must learn to control their appetites. And similarly in the matter of books, our virtue must be exercised by withstanding the evil that is suggested to us, and cannot be kept pure by simply attempting to withhold all evil from it. If it be said that bad books infuse poison into the minds of their readers, Milton answers, that there are thousands of ways in which evil is introduced into the mind, and to think that the suppression of all immoral books would keep the mind pure, is as foolish as to fancy that you could keep in crows by shutting the park gate. The truth is that a good man will make a good use of the worst book, and a fool will make a bad use even of the best book, even of Scripture itself. Besides, if books should be licensed so that bad ones might be suppressed, so should dancing, so should music, so should dress, so should all the intercourse of life, for in all these bad is mingled with good, and if not weeded out by licenses, may corrupt the mind. Still further, the system must be extended backwards to all books that had been written and printed, and must also include all foreign books, so that the task of the licensers would in fact be endless. Moreover, it would be a difficult matter, with such a task before them, to procure suitable licensers, and ignorant men in such a position would be a national calamity. Milton therefore concludes that licensing can do no good, but, still worse than this, he maintains that it would be a positive evil. It would discourage learned men, who would feel insulted by having their writings subjected to the scrutiny of men inferior to themselves. It would

render any correction and elaboration of books impossible, and finally, it would hinder the discovery of truth. He maintains therefore, as his general conclusion, that printing should be unlicensed, and that a sufficient security against libels is given by requiring that the printer's and author's name be always registered, or at least the printer's. His proposal, it may be added, found no favour with the Parliament, and licensing continued as before.

Question 11.—Explain the titles *Iconoclastes*, *Colasterion*, *Tetrachordon*, *Smectymnuus*, *Histrio-Mastix*, *Annus Mirabilis*.

Answer.—*Iconoclastes* (i.e. Image Breaker) was the title given by Milton to a work devoted to the refutation of the *Icon Basilike* (i.e. Royal Image) the well-known defence of the king that appeared the day after Charles's execution. *Colasterion* (i.e. punishment) was the title of another work, in which Milton replies to an antagonist who had attacked his work on the doctrine and discipline of divorce; *Tetrachordon* (i.e. Four Strings), likewise one of Milton's books, is the title of a treatise on the four chief passages of Scripture that treat of divorce. *Smectymnuus* was the title of a work against the Church, and was composed by combining the initials of its five authors, Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcome, and William Spurstow. *Histrio-Mastix*, that is, *Player's Scourge*, was the title of Prynne's work against the immorality of the stage. *Annus Mirabilis* was the title of one of the earliest of Dryden's poems, in which he celebrates the wonders of the year A.D. 1666.

Question 12.—Describe with illustrations the nature

of the foreign influences which were acting upon English literature in the reign of Charles II.

Answer.—It was chiefly the French influence that was acting upon English literature in Charles's reign. The French authors had already begun to pay attention to the careful polish of their style; and the English writers of the Restoration era thought this a matter worthy of their imitation. Unquestionably the great English writers of the previous period had been careless in this respect, they were often prolix, clumsy, pointless. The French influence led to the careful improvement of the style, much attention was paid to the symmetrical arrangement of the sentence, to the regularity of the expression, to the terseness and point of the phraseology. This imitation of French taste was altogether beneficial; to it we owe much of the vigour and point and smoothness of Dryden's versification, so much in advance, in these respects, of all previous writers.

But there was another direction in which the French influence operated unfavourably: the French taste of that age was fond of display, rejoiced in what was gaudy, and affected a tone of exaggerated sentiment. The imitation of this by the English dramatists gave us, instead of the lively dialogue of Shakspere, long speeches, admirably adapted for recitation rather than acting. The same false taste trammelled the plays with rhyme. And a still worse moral corruption, originating perhaps in France, but too easily transplanted to England, overran our literature with a glaring indecency and immorality that make us blush while we read. Of all these peculiarities the best and the worst specimens are to be found in Dryden's plays. Spanish taste had also

some influence in England, it suggested many of the chief subjects for dramatic representation, and it introduced those endless complicated intrigues in which the Spanish comedy has always rejoiced.

Question 13.—What was Pope's opinion of Dryden as a poet? Quote passages in support of your answer.

Answer.—Pope always regarded Dryden as his master in the art of versification. He acknowledges freely the great polish and strength which Dryden gave to poetry, while he is not insensible to his faults, occasional carelessness and gross indecency. His opinions are best expressed by himself.

Thus in reference to his occasional immorality he styles him 'unhappy Dryden.' His carelessness is thus described:—

> 'Even copious Dryden wanted or forgot
> The last and greatest art, the art to blot.'

The services which he rendered to English verse are acknowledged in the well-known lines, in which Pope imitates one of Dryden's peculiarities, his fondness for using an occasional triplet, terminating with an Alexandrine.

> 'Waller was smooth, but Dryden taught to join
> The varying verse, the full resounding line,
> The long majestic march, and energy divine.'

But the most splendid tribute that Pope anywhere pays to the genius and poetical powers of his master Dryden, is in the following lines:—

> 'Hear how Timotheus' varied lays surprise,
> And bid alternate passions fall and rise!
> While at each change, the son of Libyan Jove
> Now burns with glory, and then melts with love;

Now his fierce eyes with sparkling fury glow,
Now sighs steal out, and tears begin to flow:
Persians and Greeks like turns of nature found,
And the world's victor stood subdued by sound!
The power of music all our hearts allow,
And what Timotheus was is *Dryden* now.'

The allusion in this magnificent eulogy is chiefly to Dryden's grand 'Ode for St. Cecilia's Day.'

Question 14.—Characterise the humour of any one among the following English humourists: Addison, Sterne, Fielding, Goldsmith.

Answer.—Sterne is one of the most capricious of English writers. His intellect seems marked by a restlessness that renders him incapable of proceeding straight on in his narrative. He is perpetually diverging from his subject, and that in the most eccentric manner. Sometimes a word in the narrative reminds him of some quaint piece of erudition which he immediately submits to his readers; sometimes he darts off to introduce some episode full of pathos; sometimes he breaks the thread of the story to introduce some not very decent tale, and sometimes he introduces pages of blank leaves, chapters of nonsense, or paragraphs of asterisks. He has notwithstanding great power over the passions, he can at once excite the feelings to tears, even though we see that his sentiment is assumed for the moment, and though we feel beforehand that he is carefully preparing some appeal to our sympathy, yet in spite of this we are unable to resist him. Some of his descriptions are very charming notwithstanding their artificial glitter. He is most happy in depicting humourists in the full bent of their peculiar whim; and he often exhibits a simplicity and kind-

liness that make us regret all the more that he should so habitually have surrendered himself to affectation.

Question 15.—What is your estimate of Dr. Johnson's merits as a writer, and also of the effects of his influence on literary style?

Answer.—As a writer Dr. Johnson is distinguished by honesty and good sense rather than by depth or originality. We find in his writings not much that is novel, no great sympathy with the higher flights of poetical fancy, no great capacity for profound speculation, but great shrewdness, practical sense, and perfect freedom from affectation. As a critic he wanted ability to appreciate the finer productions of the muse, but in other respects his critical judgments are marked by a soundness and sagacity that have never been surpassed. The influence of his opinions is not now much felt, mainly, perhaps, from the total change that has taken place in literature. The influence of his literary style, however, has been much more abiding. He found the prose style of his day abounding in 'colloquial barbarisms, licentious idioms, and irregular combinations,' and deficient in elegance and harmony, and he endeavoured to purify it and to add to it strength and grace. This attempt he must be allowed to have accomplished successfully; whatever objections may be made to the studied poise of his somewhat pompous sentences, it cannot be denied that in his hands the language assumed a force that had not previously been exhibited. In the hands of feeble imitators his style undoubtedly degenerated into extravagance; still he supplied a deficiency in the language, and we may trace the influence of Johnson's style, somewhat

sobered down, it is true, in the writings of almost all subsequent writers even to the present day.

Question 16.—Name the principal works of Cowper the poet, and criticise any one.

Answer.—Cowper's chief poems are 'Table Talk,' 'Progress of Error,' 'Truth,' 'Hope,' 'Charity,' 'The Task,' and his translations of Homer. 'The Task' is at once his longest and greatest original poem. It derives its name from its subject, *the sofa*, having been assigned to him as a poetical *task* by his cousin. The poet begins with the sofa as his subject, treating it in a somewhat mock-heroic vein; and introduces, in the subsequent books of the poem, an account of his rural pursuits, pictures of country happiness and simplicity, denunciations of the corruption and luxury of cities, and an attack upon many of the vices and immoralities of his age. 'The Task,' it will thus be seen, has no proper subject, no central interest, it is a mere aggregation of episodes. Yet there is a pleasantness, and simplicity, and sometimes an earnestness, that make the poem far from uninteresting. There is a total freedom from art and the restraints of the conventional poetry of his age, and a genuine love of nature, that peculiarly mark out Cowper as well qualified to lead back poetry from the artificial insincerity into which it had degenerated to simplicity and truth. The style is somewhat prolix, and its loose, easy-flowing, and rather lengthy periods form a strong contrast to the terse rattling couplets which his contemporaries so much admired.

Question 17.—Name our best writers of contemporary history; state at what period each lived, and

give your estimate of the peculiar excellences of any one.

Answer.—This question has been already answered. There have been many writers of contemporary history: the early chroniclers; the famous compilers in Elizabeth's reign, Holinshed, Harrison, and Hooker; Baxter, Bulstrode Whitelock, Evelyn, Pepys, Lucy Hutchinson and others, of the period of the Commonwealth and the Restoration; Horace Walpole, who in the 18th century wrote 'Memoirs of the last Ten Years of George II.;' and in our days such writers as Sir Archibald Alison and Colonel Napier. Still there are only two historians of contemporary events, whose names occupy any high position in our literature, Clarendon and Bishop Burnet. An estimate has already been given of the merits of Clarendon as an historian, and of the amount of credit due to his famous 'History of the Rebellion,' and it is not thought necessary to repeat what has been said (see supra, p. 49).

Question 18.—Name the satire which you think the most forcible in the language. Of what ancient poem is Johnson's 'London' a free version?

Answer.—The 'Dunciad' is unquestionably the most finished and most severe satirical poem in the language. Unfortunately, however, there is such a vast amount of petty personal spite in it, directed against feeble assailants quite unworthy of Pope's notice, that many are inclined to give the preference to Dryden's 'Absalom and Achitophel.' This is a political satire, the leading persons in it are not petty rhymesters but important statesmen, whose characters are magnificently delineated. In Dryden's case

also there is a deduction to be made. His satire is incomplete, and the Second Part was finished by the feebler muse of Tate. If we prefer the 'Dunciad' we cannot assign any other ground of preference than this, that it is the *completed* performance of its author.

Johnson's 'London,' like his 'Vanity of Human Wishes,' is an imitation of one of the satires of Juvenal.

Question 19.—Name the authors of the following works, and arrange them in order according to the date of their death:—Religio Medici, Utopia, the Battle of the Books, the Thistle and the Rose, Rasselas, the Davideis, Essays of Elia; Madoc, the Rejected Addresses; and the plays Don Sebastian, Revenge, Cato, the Rehearsal.

Answer.—(1) The 'Thistle and the Rose' was by William Dunbar, a Scotch poet, the date of whose death is uncertain, but it unquestionably preceded that of the next author to be named.

(2) 'Utopia' by Sir Thomas More.

(3) 'The Davideis' by Cowley.

(4) 'Religio Medici' by Sir Thomas Browne.

(5) The 'Battle of the Books' by Swift.

(6) 'Rasselas' by Dr. Johnson.

(7) The 'Essays of Elia' by Charles Lamb.

(8) 'Madoc' by Southey.

(9) The 'Rejected Addresses' by the Brothers Smith.

The plays were by the following authors, chronologically arranged.

(1) The 'Rehearsal' by the Duke of Buckingham.

(2) 'Don Sebastian' by Dryden.

(3) 'Cato' by Addison.

(4) 'Revenge' by Young.

Question 20.—Name the authors of the following lines, and state, if you can, the particular work from which each passage is taken.

(*a*) 'Westward the course of empire holds its way.'

(*b*) 'That air and harmony of shape express,
Fine by degrees and beautifully less.'

(*c*) 'There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubim.'

(*d*) 'I am as free as nature first made man
Ere the base laws of servitude began,
When wild in woods the noble savage ran.'

(*e*) 'Till oft converse with heavenly habitants
Begin to cast a beam on the outward shape,
The unpolluted temple of the mind,
And turns it by degrees to the soul's essence,
Till all be made immortal.'

Answer.—It is not thought necessary to give the authors from which the above passages are taken. That marked (*d*), the only one likely to give the student any trouble, is taken from Dryden's 'Conquest of Granada,' the others are left to the student's reading.

EXAMINATION PAPERS.

V. Paper for 1858.

ENGLISH LANGUAGE.

Examiners: Dr. Dasent and Professor Craik.

(Three hours allowed.)

Question 1.—Give a distinct account of the constitution of the English language, in respect both of the vocabulary and of the grammar, at each of the following dates:—in the 10th century (when it was still what is usually called Saxon or Anglo-Saxon by modern philologists), in the 12th, in the 14th, in the 16th, and in the 18th; noting carefully the difference between each stage of its progress and the immediately preceding one, and assigning the cause or causes of the change.*

Question 2.—Describe clearly and exactly the position and connection of the English language (regarded in its earliest known form, which is still its basis or mould) in what is called the Indo-European family of languages.

Question 3.—Compare the English language with

* See Latham, Craik, and Angus on the English Language. A small work, Keane's *Handbook of the English Language*, may also be consulted for all the questions in this paper. The student must not forget the inexorable *three hours* to which his time is limited.

any one other modern language with which you are acquainted, in respect of the following particulars: its vocal or musical character; the orthography in relation to the pronunciation, the vocabulary (in the degree in which it is homogeneous or composite), and the grammar (in the degree in which it is inflectional).

Question 4.—Compare the English language in its present state with any other ancient or modern with which you may be familiar, in general serviceableness and power as an instrument of expression.

Question 5.—Illustrate by a few decisive examples the manner in which the English language adopts words from the French, from the Latin, and from the Greek languages respectively, and the nature of the changes, whether in the spelling, in the pronunciation, or in both, by which it assimilates them and makes them its own.

Question 6.—Sketch the history of the employment of the French language in England *as a separate form of speech*, noting, as far as known, the date and circumstances of its introduction as such, the extent of its diffusion, both orally and in writing, the recorded facts relating to its discontinuance, and the traces of it that have descended to recent times and even to the present day.

Question 7.—Explain the following words with reference to their etymologies: *alms*, *bishop*, *deck*, *doubt*, *fade*, *frail*, *hermit*, *journal*, *kind*, *minster*, *miscreant*, *monk*, *passion*, *patient*, *priest*, *surgeon*.

Question 8.—State the changes of signification which the following words have undergone within

the period in which the language has assumed its present form: *apprehend, censure, defend, disagreeable, Dutch, fear, graceful, imperious, ingenuity, kindly, let, lover, pretend, prevent, quick, resent, sad, tale.*

Question 9.—Discriminate the meanings or legitimate applications of the following words: *acute* and *sharp; eager* and *keen; great* and *large; language, tongue* and *speech; mortal, deadly* and *death-like; grave, weighty, heavy* and *cumbrous; wicked, sinful* and *criminal; depraved* and *guilty.*

Question 10.—State the objections that there are to the common spelling or received meanings of the following words: *bridegroom, causeway, could, island, livelihood, miniature, posthumous, shamefaced.*

Question 11.—Note and explain whatever seems to be obscure or peculiar in the expression of the following passages from Bacon's Essays:—

'The mind of man is more cheered and refreshed by profiting in small things than by standing at a stay in great.'

'It is the solecism of power to think to command the end, and yet not to endure the mean.'

'Books will speak plain when counsellors blanch, therefore it is good to be conversant in them, especially the books of such as themselves have been actors upon the stage.'

'When things are once come to the execution, there is no secresy comparable to celerity, like the motion of a bullet in the air, which flieth so swift as it outruns the eye.'

'An ant is a wise creature for itself, but it is a shrewd thing in an orchard or garden.'

'It is the nature of extreme self-lovers, as they

will set a house on fire, an it were but to roast their eggs.'

'It is the care of some only to come off speedily for the time, or to contrive some false periods of business, because they may seem men of despatch.'

'Above all things, order and distribution and singling out of parts, is the life of despatch, so as the distribution be not too subtle.'

'Some are never without a difference, and commonly by amusing men with a subtilty blanch the matter.'

'When a man's stock is come to that that he can expect the prime of markets, and overcome those bargains which for their greatness are few men's money, and be partner in the industries of younger men, he cannot but increase mainly.'

'It draws the eye strangely, and makes it with great pleasure to desire to see that it cannot perfectly discern.'

'Upon the matter, in a great wit deformity is an advantage to rising.'

'Cast it also that you may have rooms both for summer and winter; shady for summer, and warm for winter.'

'It is better dealing with men in appetite than with those that are where they would be.'

Some embrace suits which never mean to deal effectually in them.'

'Kings had need beware how they side themselves, and make themselves as a faction or party.'

'In cases of great enterprise upon charge and adventure, a composition of glorious natures doth put life into business.'

'Virtue was never so beholding to human nature, as it received his due at the second hand.'

'Judges ought to be more learned than witty, more reverend than plausible, and more advised than confident.'

'As for conflagrations and great droughts, they do not merely dissipate and destroy.'

'There appear to be two extremes. . . . Both these extremes are to be avoided, which will be done . . . if the points fundamental and of substance in religion were truly discerned and distinguished from points not merely of faith, but of opinion, order, or good intention.'

'Likewise glorious followers, who make themselves as trumpets of the commendation of those they follow, are full of inconvenience.'

'Glorious men are the scorn of wise men, the admiration of fools, the idols of parasites, and the slaves of their own vaunts.'

'All rising to great place is by a winding stair, and, if there be factions, it is good to side a man's self whilst he is on the rising, and to balance himself when he is placed.'

'God never wrought miracle to convince atheism, because his ordinary works convince it.'

VI. Paper for 1860.

ENGLISH LANGUAGE.

Examiner: G. W. Dasent, D.C.L.

1. 'Languages, so long as they are living and not dead, are always in a state of change and progression. Changes of position to other races by conquest or emigration, mutual relation, such as trade or alliance, all changes, in fact, in the position of a nation itself, will produce corresponding alterations in a greater or less degree in its speech; but besides all these accidental causes, there inheres in all languages an instinct of progression and simplification which in the course of centuries will inevitably produce mighty changes.'

Apply this statement to the English language by tracing rapidly its origin and development out of the various elements which enter into its composition.

2. To what parts of speech and forms of words would you first turn to trace the comparative affinity which exists between English and other languages of the same family?

3. What do you understand by a regular and an irregular verb in English? is there any ground for believing that a large proportion of the so-called irregular verbs are in reality regular? how do you account for the forms *am*, *was* and *be*, in the verb substantive?

4. How is the passive voice formed in English? Is that a true passive in form? Give examples of true passives from other modern tongues.

5. How do you explain the *his* in the expression 'for Jesus Christ his sake?' How do you explain the *his* in the following and many like passages in the authorised version of the Bible: 'the fruit-tree bearing fruit after *his* kind;' 'they came unto the iron gate that leadeth unto the city, which opened to them of *his* own accord'?

6. Omitting Latin and Greek, give as many instances as you can of foreign words which, with little or no change of form, have been naturalised in English.

7. (1) 'The schoolboy is out of *bounds*.'

'Busk ye and *boun* ye,
My bonny, bonny men.'

'The ship is outward-*bound*.'

'The ship is weather-*bound*.'

'The man is *bound* in chains.'

(2) 'The nightingale's *thrilling* note.'

'The soldiers are at *drill*.'

'The carpenter's *drill*.'

'The negroes are clothed in *drill*.'

'The horse's *nostril*.'

'The lassie *thirled* at the pin.'

Have the words marked in italics in each of these groups of passages any etymological connection with one another? If so, explain it.

8. Correct whatever in the following sentences is

ungrammatical, redundant, or indistinct. Add your reason for each alteration :—

(*a*) 'The third and the fifth chapters of 12 Car. II.'

'The third and fifth chapter.'

(*b*) 'When you press a watch or pull a clock they answer your question with precision.'—*Bolingbroke.*

(*c*) 'Mankind never resemble each other so closely as at the beginnings of society.'—*Blair.*

(*d*) 'Of all the other qualities of style, clearness is the most important.'

(*e*) 'No writing lifts exalted man so high
As sacred and soul-moving poesy.'

(*f*) 'An ostentatious, a feeble, or an obscure style are always faults.'

(*g*) 'Never was man so teased or suffered half the uneasiness as I have done to-day.'—*Tatler.*

(*h*) 'In style there may be an excess in too many short sentences, by which the sense is split and broken.'

(*i*) 'What is the cause that nonsense so often escapes being detected both by the writer and the readers? '—*Campbell.*

(*k*) 'There is no talent so useful or which puts men more out of the reach of fortune than that quality generally possessed by the dullest sort of people, and is in common language called discretion.'—*Swift.*

(*l*) 'A flowing style is required in all public speakers, guarding at the same time against such a degree of diffusion as renders them tiresome; which will always prove the case when they inculcate too much, and present the same thought under too many different views.'

VII. Paper for 1861.

ENGLISH LANGUAGE.

Examiner: C. Knight Watson, M.A.

1. State out of what elements the English language has been derived.

2. Did the Roman occupation produce any effect upon the language of this country?

3. Of which of its several elements did the English language principally consist at the following periods?

A.D. 500–1066 (i.)
1066–1250 (ii.)
1250–1350 (iii.)
1350–1550 (iv.)

What are the usual designations of the language at those several periods? what are the best known examples of it in the first of the above periods? What in the second? What in the third? What in the fourth?

4. Reverting to the earliest of these periods, what internal evidence does the language afford (1) of a Keltic element, (2) of a Danish element? In what part of this country was the Danish language chiefly used?

5. Give the etymology of the following words:—
basket, chime, by-law, harvest, husband, muyyy, penny, ransack, true-love, sky, whim.

6. Have you reason to believe that any words of Danish origin may have been introduced into the language of this country through the Norman-French?

7. The following passage occurs in a work known as Ingulph's 'History of Croyland.' The writer is speaking of the results of the Norman Conquest:—

'So much did the Normans abhor the very idiom, that the laws of the land and the statutes of the kings of England were set forth in French; the elements of grammar, too, were taught to boys in French and not in English; the English mode of writing, too, was discarded, and the French mode was adopted in charters and in all books.' [p. 71, Oxon. 1684, fol. *Ipsum etiam idioma*, &c.]

How far does the opinion of the best English scholars, as to the language used in this country at that time, coincide with the statement here translated from Ingulph? And on what grounds does that opinion rest?

8. Were the inflected forms of the Anglo-Saxon continued through the 11th and 12th centuries? State your reasons for the answer to this question.

9. Did the use of the French language in this country principally affect the grammar or the vocabulary of the English? State the progress of such change. In what English writer of the 14th century is the change most manifest, and what contemporary writer of that period presents in this respect a marked contrast?

10. What were the three great English dialects in the middle of the 14th century? And in what localities were they spoken?

11. In what manner and at what periods was the

Latin element chiefly introduced into the English language? What are the characteristic terminations of words thus introduced?

12. 'The English language is a dead one.' Explain this remark of Mr. Kemble's.

13. What were the peculiarities of Anglo-Saxon prosody? How early was rhyme introduced into it, and whence was it derived?

14. 'Now sith ye *han* so holy and meek a wife.'—*Chaucer.*

Explain the contracted word in italics, and give illustrations of the like process of contraction, (1) from words in common use, and (2) from the received pronunciation of names of places.

15. (1) 'It was he
That made the overture of thy treasons to us.'
King Lear.

(2) 'After that Timias had again *recured*
The favour of Belphœbe.'—*Fairy Queen.*

How do you scan the first of these passages, and explain the meaning and form of the word in italics in the second? Illustrate the latter by a passage in Milton.

16. Whence comes the *l* in *would*, *could* and *should*?

17. Derive and conjugate *owe*. At what period did it lose its anomalous conjugations and take regular inflexions?

18. Explain the elements which make up the compounds *thereto*, *whereto* and *hereto*.

19. '*Wist* ye not that I must be about my Father's business?' Parse the word in italics.

20. 'Tell John he *need* not go.'
'What *needeth* it?'—*Genesis* xxxiii. 14.
'I must *needs* after him.'—*Shakspere.*
'More ample spirit than hitherto was wont,
Here *needs* me.'—*Spenser.*

Explain these different uses of the word *need.*

21. 'So hote he loved that by her *nightertale*
He slep no more than doth the *nightingale.*'
Chaucer.

Give the etymology of the words in italics, and explain the middle syllables in each.

22. Explain the following constructions :—

(1) 'This fellow's of exceeding honesty.
And knows all qualities with a learned spirit
Of human dealings.'—*Shakspere.*

(2) 'His owen hand then made he ladders thrie.'—*Chaucer.*

(3) He is to blame.

(4) 'Princes are as it were inforced to indevour themselves to armes and practises of hostilitie.'—*Puttenham*, i. 8.

(5) 'A certain woman cast a piece of a millstone upon Abimelech's head, and all to brake his scull.'—*Book of Judges.*

(6) Woe worth the day!

23. 'When I use the word *shore*, I may intend thereby a coast of land near the sea, or a drain to carry off water, or a prop to support a building.'—*Watts.*

How are these various senses of the word in italics to be accounted for?

24. Give the etymologies of the following words :—*usher*, *disparage*, *measles*, *respectable*, *dairy*, *forgive*, *therefore*, *forest*, *forlorn*, *expedition*, *obscure*, *obscene*, *disaster*, *pert*, *pedlar*, *pose* (scil. to puzzle), *atonement*, *sin*, *simple*, *sincere*, *quandary*, *surname*, *upholsterer*, *bird*, *undertaker.*

VIII. Paper for 1862.

ENGLISH LANGUAGE.

Examiner: Professor Craik.

Question 1.—Explain the origin and meaning of the term *English*, and state any objections that you may conceive there are to calling the language and the people at any period rather Saxon or Saxons, or even Anglo-Saxon and Anglo-Saxons.*

Question 2.—Describe the English of the times before the Norman Conquest, in regard both to its vocabulary and to its grammatical or structural character; and state what you hold to be its relationship as a whole or in its several dialectical forms to the *Mœso-Gothic* (explaining what that term means), to the Modern German, to the Dutch, and to the Danish.†

* Dr. Craik supposes that the Saxons were only a branch of the Angles, and that consequently *Angles* or *English* always has been the proper designation of the people and language of this country. The reader will find this theory (which is not generally received) in Craik's *English Literature*, vol. i.

† This, it appears to me, is a very objectionable question. It may be taken for granted that no student is acquainted with Dutch, Danish, or Mœso-Gothic; and he can only answer this question by repeating, as accurately as he can remember, what he may have seen in books. This is to give direct encouragement to smattering and superficiality, and so to give force to the objec-

Question 3.—Give an account of the differences which we find between the English of the 11th and that of the 14th centuries, and state how, and how far, if at all, you conceive the revolution or revolutions, which the language appears to have undergone within that interval, to have been brought about by the Norman Conquest.*

Question 4.—Sketch the history, from its commencement down to the present day, of the superinduction of the Latin or Romance element upon the original basis of the language, confining yourself to the facts, and not attempting to weave them into any kind of theory. Add, however, your estimate of the *extent* to which the vocabulary of the language has been affected by the intrusion of the foreign element, referring, if you choose, to any authorities by which you may have been guided in forming it.

Question 5.—Explain the principle and the process which a language naturally follows in borrowing, i.e. incorporating, vocables from another language, illustrating your statements by examples both of proper and common names.

Question 6.—State how much appears to remain with the English of the present day of this power of appropriating and assimilating foreign terms.

tion made against the study of English, that it is all got up by dint of cramming.

* On this subject see, among other books, Angus's *Handbook of the English Language*, where the differences are exhibited tabularly. For this and the three following questions see Craik's *Outlines of the English Language*, Max-Müller's *Lectures*, *The Student's Manual of the English Language* (Lectures ii. and vii.), &c.

Question 7.—Estimate the claims of the school of English philology which may be regarded as having been founded by Horne Tooke; and give some instances of his ingenious plausibilities which have been shown to be quite unfounded.

Question 8.—Mention some of the writers and the works that have done most to advance the study of English philology since the time of Horne Tooke.

Question 9.—Give the history of the now silent final *e* in English words and syllables, and show how it marks the natural growth and development of the language.

Question 10.—Discuss the advantages and disadvantages arising to the present English language from its vocabulary not being homogeneous, but combining both a northern and a classic element.

Question 11.—In the following passage enumerate separately:—first, the words of native stock; secondly, those of Latin or Romance derivation, thirdly, those that remain:—'It is not a mere affair of taste, but a serious evil, to have two languages in a country, especially in a country where the institutions, both civil and religious, enjoin much communication between the parties who respectively use them, the educated and uneducated classes. In the trial by jury such difference of speech materially interferes with the degree of information imparted to twelve peasants by the counsel and court, and therefore interferes with the administration of justice. In addresses from the pulpit it disables the preacher from saying much to the edification of a rural congregation, he is a barbarian unto them, and the more learned the more barbarous.'

Question 12.—Give an account of the etymologies and correct meanings of the following words, noticing any general principles which they exemplify or suggest:—*patience, passion, expedition, miscreant, misogynist, coward, hypocrite, ecstasy, deck, doubt, fade, frail, kind, kin, ennoble, pretend, prevent, journal, colleague, college, university, matriculate.*

Question 13.—State what objections there are to any of the following words in respect either of the form of the word or of the sense in which it has come to be used:—amiable, author, grandson, island, miniature, posthumous, righteous, newt, rampant, sovereign, sky-larking, Anthony, Bosphorus, Charter-House, Mackenzie, Poland, Shotover.

Question 14.—Explain the following italicised forms:—

'*I wis* [so usually printed] your grandam had a worser match.'
Shakspere's *Richard III.*

'*Methinks* I feel new strength within me rise.'
Milton's *Paradise Lost.*

'This is the *wandering* wood, this Error's den.'
Spenser's *Fairy Queen.*

Seeing is *believing.*

Question 15.—Note and explain the archaisms in the following passages:—

'That sweet sleep
Which thou owedst yesterday.'
Shakspere's *Othello.*

'You may not so extenuate his offence,
For I have had such faults.'
Id. *Measure for Measure.*

'In all time of our tribulation, in all time of our wealth.'—*Book of Common Prayer.*

'That it may please Thee to give and preserve to our use the kindly fruits of the earth.'—*Id.*

Question 16.—Parse the italicised expressions in the following passages:—

'Hail, holy light, offspring of heaven first-born,
Or of the Eternal co-eternal beam
May I express thee unblamed? since God is light,
And never but in unapproached light
Dwelt from eternity; dwelt, then, in thee,
Bright effluence of bright essence increate.
Or hear'st thou rather, pure etherial stream,
Whose fountain who shall tell?'—Milton's *Paradise Lost.*

'*Since to part;*
Go, heavenly guest, etherial messenger,
Sent from whose sovran goodness I adore.'—*Id. ibid.*

Question 17.—Examine the grammar of the following passages, and show how it violates, first, the reason of the case; secondly, what is now the established usage:—

'This no man that knows how the blood circulates can be unacquainted with; and accordingly would have been mentioned by Hippocrates had he understood it.'—Wotton's *Reflections* (1705).

'Love, that no golden ties attach,
But nestles under the humblest thatch.'—*T. Hood.*

Question 18.—State whence the two forms *ye* and *you* have originated, and how they are employed in the authorised version of the Bible, in Shakspere, and Milton; giving such instances as occur to you.

Question 19.—Give the history of the pronominal form *its.*

Question 20.—Give the meanings of the following old words:—*maund, teen, foin, frush, fust, childness, shard, shard-borne, quiddit, quillet, frampold, chiop-pine, chrysom.*

IX. Paper for 1864.

ENGLISH LANGUAGE.

Examiner: C. Knight Watson, Esq.

1. What changes and peculiarities of grammatical structure mark the period of our language known as the Semi-Saxon? To what causes have they been ordinarily assigned? Which of them has been designated *nunnation*? Name the principal printed works belonging to that period.

2. What is considered the earliest monument of the English language as distinguished from Semi-Saxon? Of how many *different* words does it consist? And what is there remarkable in their forms and structure?

3. What are the grammatical forms in Chaucer in the following cases?

Nouns which in Anglo-Saxon end in a vowel.
Nouns which in Anglo-Saxon end in a consonant.
Combinations of personal pronouns with *self*.
The plural of the present indicative.
The imperative mood in all its parts.
The infinitive mood.

4. Explain fully the influence of the Norman-French on the English language as respects

(1) sounds of letters; (2) forms of words; (3) arrangement of words; (4) vocabulary. Explain the following passage:—

'When at Bohemia
You take my lord, I'll give him my commission
To let him there a month behind the gest
Prefixed for his parting.'

Through what channels came an influx of French words in the 14th century into the English language?

5. What opinions have been held as to the presence of a Scandinavian element in the English language? To which view do you incline, and on what grounds?

6. What re-adjustments of the parts of speech in English have been proposed? Point out errors in the commonly received distribution of them.

7. What is the origin, use, and meaning of articles in English? Discuss the following passage:—'The tone agaying the tother' (Skelton), and connect it with the modern form 't'other.'

8. Specify and arrange in a tabular form the *sounds* of the letters in the English alphabet. In some parts of England the last letter is called *Izzet*. Can you account for this?

9. In what respects is the English alphabet (1) insufficient; (2) redundant; (3) inconsistent; (4) erroneous; (5) singular?

10. How are plurals formed in English? Write down and discuss those of which the formation is

irregular. Explain the apparent irregularity in the plural of words in *-f*.

11. How are degrees of comparison formed in English? What parts of speech admit of them? What are the letters respectively characteristic of the two degrees? Give the etymology of *bad*, *first*, *farther*, *further*, and explain the following passage:—

'It is to wonder if thilke werre
In which none wot who hath the werre.'

12. What is *the* before a comparative?

13. Give the etymology of *eleven* and *twelve*.

14. Classify English adverbs. From what sources are they principally derived? Discuss with reference to their etymology the following adverbial forms: *eftsoons*, *now-a-days*, *whilom*, *unawares*, *piecemeal*, *flatling*.

15. Explain fully the origin of the participle in *-ing*.

16. Explain the origin of the gerund in *-ing*, and show how to avoid confounding it with the participle and the infinitive respectively. Explain the following passage:—

'Having sworn too hard-a-keeping oath.'—*Shakspere*.

17. Explain the origin of the phrase, 'without *ifs* or *ands*,' and illustrate your meaning by examples.

18. Discuss the following italicised words and forms:—

(1) 'This diamond he greets your wife *withal*.'

(2) 'I . . return
Or e'er your pulse twice beat.'

(3) 'The bettering of my mind
Like that which *but* by being so retired
O'er prized the popular rate.'

(4) 'This is no mortal business *nor no* sound
That the earth *owes*.'

(5) 'For Brutus' sake I am *beholden* to you.'

(6) 'The *kindly* fruits of the earth.'

(7) 'O ye saints *of His*.'

(8) 'What went ye out *for to see*.'

(9) '*Him thought* he by the brook of Cherith stood.'

(10) 'For all was golde men might see
Out take the feathers and the tree.'

19. Give the etymology of the following words:—*manure, inure, secure, isinglass, graymalkin, recreant, foppery, yeoman, orchard, cozen, dotage, cattle, answer, outrage, church, harbinger, canopy, scullion.*

X. Paper for 1862.

ENGLISH LITERATURE.

Examiner: Knight Watson.

1. Mention examples of the influence for good or for ill of the events of English history on English literature.

2. Give a list of English prose-writers before 1550, and compare the progress generally of English prose with that of English poetry.

3. Give a general account of the ballad literature of Great Britain.

4. Give an outline of one of Chaucer's Canterbury Tales. Explain the metre in which they are written. Why has it been called *riding rhyme*, and what is the earliest instance of its use in English? Enumerate the personages who composed the pilgrim party.

5. Dryden speaks of 'the noble poem of Palamon and Arcite, which is of the epic kind, and perhaps not much inferior to the Ilias and Æneis.' How does Dryden, and how far would you, justify this praise? How old was Chaucer when he wrote and Dryden when he paraphrased the Knight's Tale? From whom did Chaucer borrow it?

6. Name, with dates, the principal versions of the Bible in English, and trace the effect of the authorised version on the literature of the country.

7. Trace fully, with dates, the rise and progress of the drama in England down to the time of Shakspere; and point out features in some of Shakspere's plays which recall earlier efforts at scenic representation.

8. How far is Shakspere's account of Prince Arthur's death historical? Are any of the *dramatis personæ* of 'Cymbeline' historical?

9. Whence did Shakspere derive the story of King Lear, and by what other English authors has it been dramatised? What is your conception of the character of Lear as depicted by Shakspere? What internal evidence is afforded of the date of the play?

10. Of what English king was Macbeth the contemporary? and what mention is made of him in the play?

11. What place in English literature do you assign to Richard Hooker? Quote any remarkable passages.

12. Over what period does Raleigh's 'History of the World' extend? What reason does he give for not completing it?

13. How has Knolles' 'History of the Turks' been estimated? When did the writer live?

14. Give a general account of Bacon's 'Advancement of Learning.'

15. Name the principal English satirists of the 16th and 17th centuries.

16. What faults do Addison and Dr. Samuel Johnson find in Milton's great epic? Have later critics

concurred in their judgment? Are there any passages in the earlier books of 'Paradise Lost' which seem to show Milton's early predilections for books of chivalry? What does he say elsewhere about his neglect of rhyme in 'Paradise Lost?'

17. Name Cowley's prose writings, and give your opinion as to their merits.

18. By whom, and under what circumstances, was 'Pilgrim's Progress' composed? What are the merits of its style, and how will it bear comparison as an allegory with Spenser's 'Fairy Queen?'

19. What is your opinion of Dryden as a poet and dramatist? What political intrigue gave occasion to the poem of Absalom and Achitophel? Who are intended by Achitophel, Zimri, Barzillai, Shimei, Nadab?

20. What are the merits of De Foe as a writer, and whence is he supposed to have borrowed the idea of 'Robinson Crusoe?' Was he an eye-witness of the Plague of London he has so graphically described?

21. Name the authors, and state the nature, of the following works respectively:—Leviathan, Golden Grove, Religio Medici, Cato, Sylva, Beggars' Opera, Dissertation on Phalaris, Tale of a Tub, Oceana, Fable of the Bees, Saint's Everlasting Rest, Splendid Shilling, Drapier's Letters, The Task.

22. Mention some of the names which are remarkable as having been omitted in Dr. Johnson's 'Lives of the Poets.' Comment on the canons of criticism as laid down in that book.

23. What is your estimate of Samuel Taylor Coleridge's poetical criticism?

24. Mention the principal translations of Homer into English. Which do you consider to be the best? Who is believed to have been the first composer of English hexameters? Point out some of the causes which have contributed to their failure.

25. What do you consider to be the greatest historical work in the English language published during the last hundred and twenty years? Give your reasons.

26. Who is to be considered the greatest living poet? and why?

XI. Paper for 1861.

ENGLISH LITERATURE.

Examiner: Knight Watson.

1. Name the most eminent writers in the English language who flourished during the 14th, 15th, and first half of the 16th centuries. In what branches of literature were they respectively distinguished?

2. What is the title of Chaucer's principal poem, and why was it so called? Which of his poems have been paraphrased by two celebrated poets of a later age? By whom has he been called a 'well of English undefiled?' Warton compares Chaucer to a premature day in spring: what is the fact which Warton intended to illustrate, and how do you account for it?

3. Which poet of the period is considered to rank next to Chaucer? Name the titles of his poems.

4. What are the titles of the poems written by the author known as 'Piers Plowman,' and what are their peculiarities?

5. Which is the most remarkable work in English prose during the 14th century? State the name of the author, and the subject of the work.

6. To what monastery did the principal poet of the early part of the 15th century belong, and

what are the subjects of his poems? Who was the royal poet his contemporary, and what was the title of his poem and the meaning of that title?

7. What English nobleman of the same century distinguished himself by a translation from the French?

8. What poet is known as the author of a remarkable satire on his contemporary, Cardinal Wolsey? What is the general character of his writings?

9. Who were the two poets that flourished in the first half of the 16th century, of whom one addressed his best-known poems to Sir John Poins, and the other is reputed to have introduced blank verse into English poetry? Whence are they supposed to have derived the refinement for which their works are remarkable?

10. Who was most esteemed as a writer of English prose in the time of Henry VIII.?

11. State your estimate of the merits and demerits of Spenser as a poet.

12. What is your conception of the character of Hamlet? Do you consider that any one of the *dramatis personæ* was introduced as a foil to Hamlet? Justify your opinion on both these points by quotations. Quote also the lines on Christmas, and state where parallel passages are to be found in Milton and in Tennyson.

13. In what plays of Shakspere do the following characters occur?—Malvolio, Claudio, Launce, Rosamund, Perdita, Jacques.

14. Who was the author of the 'Polyolbion,' and what is the nature of the work?

15. Name the authors of the following lines:—

(1) 'And that unless above himself he can
Erect himself—how poor a thing is man!'

(2) 'Under this curled marble of thine own,
Sleep, rare tragedian, Shakspere, sleep alone!'

(3) 'My mind's my kingdom; and I will permit
No other's will to have the rule of it;
For I am free, and no man's power I know
Did make me thus, nor shall unmake me now;
But, through a spirit none can quench in me,
This mind I got, and this my mind shall be.'

(4) 'Lastly stood Warre in glittering arms yclad,
With visage grim, sterne looke, and blackly hewed,' &c.

(5) 'Her eyes the glow-worm lend thee,
The shooting-stars attend thee;
And the elves also,
Whose little eyes glow
Like the sparks of fires, befriend thee.'

16. Quote Lord Bacon's definition of poetry, and give the substance of any one of his Essays.

17. State the argument of Milton's 'Comus.' What is the metre of 'Il Penseroso?' Quote passages from his poems which indicate that they were written when he was blind. What are his principal prose works? Quote from the 'Paradise Lost' a passage which recalls the following line from the 'Ode on the Nativity':—

'The wakeful trump of doom must thunder through the deep.'

18. Institute a comparison between Milton's 'Lycidas,' Shelley's 'Adonais,' and Tennyson's 'In Memoriam;' and name in each case the friend mourned.

19. Give the date of Dryden's death. Name his

principal poems. Say from which of them the following lines are taken, and explain the allusion:

'Thus, while with heavenly charity she spoke,
A streaming blaze the silent shadows broke;
Shot from the skies a cheerful azure light;
The birds obscene to forests winged their flight;
And gaping graves received the wandering guilty *spright*.
Such were the pleasing triumphs of the sky,
For James's late nocturnal victory.'

What is the meaning of the word in italics?

20. Give your opinion of Addison as a writer of English prose.

21. Name the principal English historians since the Reformation, and give your opinion of their respective merits.

22. Do you consider Pope's influence on English literature to have been prejudicial, or the reverse? From what poet do you date the modern school of poetry?

23. What is the idea at the bottom of Wordsworth's ode commencing

'There was a time when meadow, grove, and stream'?

24. Quote Coleridge's epitaph on himself. What is the subject of his 'Christabel'?

25. Name the authors from whose writings the following passages are taken:—

(1) 'May still this island be called fortunate,
And rugged treason tremble at the sound
When fame shall speak it with an emphasis;
Let foreign polity be dull as lead,
And pale Invasion come with half a heart
When he but looks upon her blessed soil;
The throat of war be stopp'd within her land,

And turtle-footed peace dance fairy rings
About her court, where never may there come
Suspect or danger, but all trust and safety.'

(2) 'For Truth has such a face and such a mien,
As, to be loved, needs only to be seen.'

What poet makes use of nearly the same words, *mutatis mutandis*, respecting vice?

(3) Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle, renewing her mighty youth, and kindling her undazzled eyes at the full mid-day beam, purging and unsealing her long-abused sight at the fountain itself of heavenly radiance.'

(4) 'For it is heavenly borne, and cannot die,
Being a parcell of the purest skie.'

Note.—You are not expected to answer the whole of this paper. A wide range has been taken to suit the reading, necessarily various, of different candidates.

XII. Paper for 1860.

ENGLISH LITERATURE.

Examiner: G. W. Dasent, D.C.L.

1. Write a rapid sketch of the origin and formation of an English literature, pausing at certain periods to mark its progressive development.

2. State your view of the influence exerted on English literature by translations from other tongues.

3. State clearly and concisely your conception of the style and turn of thought of any great English prose-writer.

4. Which had the truer feeling for Nature—Shakspere or Milton? Prove the justice of your judgment by quotations from the works of both those poets.

5. Whom do you think the greatest English humourist? Give reasons for your preference.

6. Compare the power exercised by the ballad-writer in ancient with that possessed by the newspaper-writer of modern times.

7. Name the author who wrote each of the following passages; mention the work and the context in which each occurs; and explain any allusions and peculiar words or idioms which they may contain.

(1) 'To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.'

(2) 'Captain or colonel or knight in arms,
Whose chance on these defenceless doors may seize,
If deed of honour did thee ever please,
Guard them, and him within protect from harms.
He can requite thee, for he knows the charms
That call fame on such gentle acts as these;
And he can spread thy name o'er lands and seas,
Whatever clime the sun's bright circle warms.
Lift not thy spear against the Muses' bower;
The great Emmathian conqueror bid spare
The house of Pindarus, when temple and tower
Went to the ground; and the repeated air
Of sad Electra's poet had the power
To save the Athenian walls from ruin bare.'

(3) 'The fishermen that walk upon the beach
Appear like mice; and yon tall anchoring bark,
Diminished to her cock; her cock a buoy
Almost too small for sight; the murmuring surge,
That on the unnumbered idle pebbles chafes,
Cannot be heard so high—I'll look no more.'

(4) 'Virtue could see to do what virtue would
By her own radiant light, though sun and moon
Were in the flat sea sunk.'

(5) 'Heroes are much the same, the point's agreed,
From Macedonia's madman to the Swede.'

(6) 'Worth makes the man, and want of it the fellow,
The rest is nought but leather or prunella.'

(7) 'O foolishness of men! that lend their ears
To those budge doctors of the Stoic fur,
And fetch their precepts from the Cynic tub,
Praising the lean and sallow Abstinence.'

(8) 'High on a throne with trophies charged, I viewed
The youth that all things but himself subdued;
His feet on sceptres and tiaras trod,
And his horned head belied the Libyan god.'

(9) 'Tells how the drudging goblin swet,
To earn his cream-bowl duly set,
When in one night, ere glimpse of morn,
His shadowy flail had threshed the corn
That ten day-labourers could not end;
Then lies him down the lubber fiend,
And, stretched out all the chimney's length,
Basks at the fire his hairy strength,
And crop-full out of doors he flings,
Ere the first cock his matin sings.'

(10) 'Doubtless the pleasure is as great
Of being cheated, as to cheat;
As lookers-on feel most delight,
That least perceive a juggler's sleight,
And still the less they understand,
The more they admire his sleight of hand.'

(11) 'Speak of me as I am; nothing extenuate,
Nor set down aught in malice; then must you speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but being wrought,
Perplexed in the extreme; of one, whose hand,
Like the base Indian, threw a pearl away,
Richer than all his tribe.'

(12) 'Nor is Paul's Church more safe than Paul's Churchyard;
Nay, fly to altars, there they'll talk you dead;
For fools rush in where angels fear to tread.'

(13) 'Here Britain's statesmen oft the fall foredoom
Of foreign tyrants, and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tea.'

(14) 'Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.'

(15) 'Waller was smooth; but Dryden taught to join
The varying verse, the full resounding line,
The long majestic march, and energy divine.'

(16) 'Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ.'

(17) 'Dead! see, see!—he drew a good bow; and dead!—he shot a fine shoot: John of Gaunt loved him well, and betted much money on his head. Dead!—he would have clapped i' the clout at twelve score; and carried you a forehand shaft a fourteen and a fourteen and a half, that it would have done a man's heart good to see.'

(18) 'Oh blest with temper, whose unclouded ray
Can make to-morrow cheerful as to-day;
She, who can love a sister's charms, or hear
Sighs for a daughter with unwounded ear;
She, who ne'er answers till a husband cools,
Or, if she rules him, never shows she rules;
Charms by accepting, by submitting sways,
Yet has her humour most when she obeys;
Let fops or fortunes fly which way they will,
Disdains all loss of tickets, or codille;
Spleen, vapours, or small-pox, above them all,
And mistress of herself though China fall.'

(19) 'A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets.'

(20) 'This Partridge soon shall view in cloudless skies,
When next he looks through Galileo's eyes;
And hence the egregious wizard shall foredoom
The fall of Louis and the fall of Rome.'

(21) 'Alas! they had been friends in youth;
But whispering tongues can poison truth;
And constancy lives in realms above;
And life is thorny, and youth is vain;
And to be wroth with one we love
Doth work like madness in the brain.'

(22) 'If parts allure thee, think how Bacon shined,
The wisest, brightest, meanest of mankind;

Or ravished with the whistling of a name,
See Cromwell damned to everlasting fame.'

(23) 'I saw young Harry with his beaver on,
His cuisses on his thighs, gallantly armed,
Rise from the ground like feathered Mercury.'

(24) 'Cyriac, this three years' day, these eyes, though clear,
To outward view, of blemish or of spot,
Bereft of light their seeing have forgot,
Nor to their idle orbs doth sight appear
Of sun or moon or star throughout the year.'

(25) 'And you, brave Cobham! to the latest breath
Shall feel your ruling passion strong in death;
Such in those moments as in all the past,
"Oh, save my country, Heaven!" shall be your last.'

(26) 'I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news;
Who, with his shears and measure in his hand,
Standing on slippers (which his nimble haste
Had falsely thrust upon contrary feet),
Told of a many thousand warlike French
That were embatteled and ranked in Kent.'

(27) 'And spite of pride; in erring reason's spite,
One truth is clear, whatever is, is right.'

(28) ''Tis something, in the dearth of fame,
Though linked among a fettered race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face;
For what is left a poet here?
For Greeks a blush—for Greece a tear.

Must *we* but weep o'er days more blest?
Must *we* but blush? Our fathers bled.
Earth, render back from out thy breast
A remnant of our Spartan dead!
Of the three hundred grant but three
To make a new Thermopylæ.'

(29) 'Know then thyself, presume not God to scan,
The proper study of mankind is man.'

(30) 'They stood aloof, the scars remaining,
Like cliffs that had been rent asunder;
A dreary sea now flows between:
But neither heat, nor frost, nor thunder,
Shall wholly do away, I ween,
The marks of that which once hath been.'

XIII. Paper for 1858.

ENGLISH LITERATURE.

Examiners: Dr. Dasent and Professor Craik.

1. Give an account of the Brut of Layamon, *or* of the Ormulum, *or* of the Chronicle of Robert of Gloucester, *or* of the Chronicle of Robert de Brunne, *or* of the Visions of Piers Plowman; noticing the date, authorship, language, form of verse, and subject.

2. Give a similar account of Chaucer's Canterbury Tales, or of Gower's 'Confessio Amantis.'

3. Sketch the origin and growth of the English drama to the appearance of Shakspere.

4. Estimate the influence exercised by popular poetry on the character and spirit of a nation, and quote any striking passages that you may remember from English or Scottish ballads.

5. Compare Chaucer, Spenser, Dryden, Pope, and Wordsworth; first, in respect of the general spirit and manner of their poetry; and, secondly, in respect of their versification.

6. Sketch the biography of Pope, or Swift, or Johnson, or Burke, or Scott.

7. Give a short account of the principal English works of Francis Bacon; arranging them either in

the order of time, or according to the departments to which they belong; and noticing generally the subject of each, and the manner in which it is treated.

8. State the argument of Milton's 'Monody of Lycidas,' and explain the expressions printed in italics in the following passage:—

> '*For so, to interpose a little ease,*
> *Let our frail thoughts dally with false surmise;*
> Ay me! whilst thee the shores and sounding seas
> Wash far away, where'er thy bones are hurled,
> *Whether beyond the stormy Hebrides,*
> Where thou perhaps, under the whelming tide,
> Visit'st the bottom of *the monstrous world;*
> Or whether thou, *to our moist vows denied,*
> *Sleep'st by the fable of Bellerus old,*
> *Where the great vision of the guarded mount*
> Looks toward Namancos and Bayona's hold.
> *Look homeward, angel, now,* and melt with ruth:
> And, O ye dolphins! waft the hapless youth.'

9. Describe the course of the action either in Milton's 'Comus,' or in his 'Samson Agonistes.'

10. Compare Bacon and Burke, first as thinkers, and secondly as writers.

11. Characterise succinctly any six of the most distinguished English poetical writers of the present century, and any six of the most distinguished English writers in prose during the same period.

12. Enumerate and characterise briefly the principal English parliamentary orators of the last and the present century.

13. From which of Shakspere's plays is each of the following passages taken? Mention the character who utters them, and the context in which they

occur, and explain the peculiarities of idiom and the allusions contained in them :—

(1) 'But earthly happier is the rose distilled
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.'

(2) 'The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven,
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.'

(3) 'I should not see the sandy hour-glass run
But I should think of shallows and of flats,
And see my wealthy Andrew docked in sand,
Vailing her high-top lower than her ribs,
To kiss her burial.'

(4) 'Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love?'

(5) 'All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages.'

(6) 'Our revels now are ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.'

(7) 'It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life.'

(8) 'How oft the sight of means to do ill deeds
Makes ill deeds done!'

(9) 'You, cousin Hereford, upon pain of death,
Till twice five summers have enriched our fields
Shall not regreet our fair dominions,
But tread the stranger paths of banishment.'

(10) 'A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats.'

(11) 'She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek; she pined in thought,
And with a green and yellow melancholy
She sat, like Patience on a monument,
Smiling at Grief.'

(12) 'O! who can hold a fire in his hand,
By thinking of the frosty Caucasus,
Or cloy the hungry edge of appetite
By bare imagination of a feast;
Or wallow naked in December's snow
By thinking on fantastic summer's heat?'

(13) 'Why doth the crown lie there upon his pillow,
Being so troublesome a bedfellow?
O polished perturbation, golden care,
That keep'st the ports of slumber open wide
To many a watchful night, sleep with it now!
Yet not so sound, and half so deeply sweet,
As he, whose brow with homely biggin bound,
Snores out the watch of night.'

(14) 'This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise;
This fortress built by nature for herself
Against infestion and the hand of war;
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands.'

(15) 'If that same demon that hath gulled thee thus,
Should with his lion gait walk the whole world,
He might return to vasty Tartar back,
And tell the legions, "I can never win
A soul so easy as that Englishman's."'

(16) 'But list to me, my Humphrey, my sweet Duke,
Methought I sat in seat of majesty,
In the cathedral church of Westminster,
And in that chair where kings and queens were crowned,
Where Henry and dame Margaret kneeled to me,
And on my head did set the diadem.'

(17) 'Alas! I am the mother of these griefs:
Their woes are parcell'd, mine are general.
She for an Edward weeps, and so do I;
I for a Clarence weep, so doth not she:
These babes for Clarence weep, and so do I;
I for an Edward weep, so do not they.'

(18) 'For who would bear the whips and scorns of time . . .
But that the dread of something after death,
The undiscover'd country, from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought.'

(19) 'Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth 'scapes i' the imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery, of my redemption thence
And portance in my travel's history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks and hills whose heads touch heaven,
It was my hint to speak—such was the process,
And of the cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders.'

(20) 'My lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king;
And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels;
And in this seat of peace, tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear and mutiny
Shall here inhabit, and this land be called
The field of Golgotha and dead men's skulls.'

XIV. Paper for 1864.

ENGLISH LITERATURE.

Examiner: C. Knight Watson, Esq.

[N.B. *You are not expected to answer all the questions in this paper. A wide range has been taken to suit the reading, necessarily various, of different candidates.*]

1. From what period would you date the commencement of English literature, properly so called, and what considerations would hinder you from dating it earlier?

2. State what you know about Wycliffe's translation of the Bible, and explain fully the influence it exercised on the rise and progress of English literature.

3. State as precisely as you can to what foreign sources Chaucer was indebted. Justify your statements by reference to his works and by the relative dates of great Continental poets.

4. With what great political and religious movement or movements was Chaucer contemporary, and to what extent can they be said to be reflected in his poetry? Give such an account of the social condition of England as can be gathered exclusively from the Prologue to the Canterbury Tales.

5. If you were publishing a selection of English poetry from Chaucer to Spenser exclusively, what authors, in order of date, would you have to select from, what pieces would you select, and what new metrical arrangements would they comprise?

6. Name in their order the principal prose writers of the 14th, 15th, and 16th centuries, and give as full an account as you can of their respective works. Which of them may be said to have done for English prose what Chaucer did for English poetry? Compare generally the progress of the two branches of composition.

7. 'Translation is the pest of speech' (Dr. S. Johnson). Discuss this statement. How is it borne out by the English translations executed during the 16th century?

8. Give a brief sketch of Spenser's life and works. What are the most striking peculiarities of his diction? Mention or quote some of the most famous passages in the 'Fäëry Queen.'

9. How far did Shakspere borrow (1) from older English dramatists, (2) from contemporary or earlier chronicles, (3) from authors of classical antiquity? Illustrate your answers by a reference to various plays. Compare Shakspere and Ben Jonson.

10. Paraphrase and explain the following passages:—

(1) 'It hath been taught us from the primal state
That he which was was wished until he were,
And the ebbed man ne'er loved till ne'er worth love
Comes dear by being lacked. This common body,
Like to a vagabond flag upon a stream,

Goes to and back lackeying the varying tide
To rot itself with motion.

(2) 'So out virtues
Lie in the interpretation of the time.
And power unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it hath done.'

(3) 'Fortune's blows
When most struck home, being gentle wounded, craves
A noble cunning.'

(4) 'O then we bring forth weeds
When our quick winds lie still, and our ills told us
Is as our knowing.'

(5) 'That in my face I dare not stick a rose,
Lest men should say, Look where three farthings goes.'

11. In what plays of Shakspere do the following characters occur, and what are they?—Angelo, Autolycus, Benedict, Biron, James Gurney, Hermia, Jaques, Porteus, Shallow.

12. Give the purport of one of Bacon's Essays as far as possible in his own words.

13. What reason have we for supposing that the form which 'Paradise Lost' now wears is not that which Milton originally intended to give it? Quote the passage in his writings which seems to imply that he at one time contemplated a different subject for an epic. What suggested the composition of 'Paradise Regained'? With what justice has he been accused of plagiarism in 'Paradise Lost'?

14. Who were the authors and what are the subjects of the following works?—'Ralph Roister Doister,' 'The Duchess of Malfi,' 'The Passionate Pilgrim,' 'The History of the Turks,' 'An Apology

for Smectymnuus,' 'History of the Worthies of England,' 'Hydriotaphia,' 'Leonidas,' 'The Shipwreck,' 'The Wisdom of the Ancients,' 'On the Study and Use of History,' 'The Cotter's Saturday Night,' 'Sylva,' 'Timber,' 'The Complete Angler,' 'Hermes,' 'Discourse on Government.' Arrange your answers in chronological order.

15. What place in English literature do you assign to Dryden? Who are meant by the Hare, the Fox, the Wolf, the Bear, the Boar, the Lion, the Hind and the Panther, respectively, in the poem which bears the name of the last two? Under what circumstances was this poem written?

16. Of whom does Dryden say—

'The statesman we abhor, but praise the judge.'

'Was everything by starts and nothing long.'

'His memory, miraculously great,
Could plots exceeding man's belief repeat.'

17. Give some account of Pope's 'Dunciad' and of his 'Essay on Criticism.' Write down as many as you can remember of the most famous lines or couplets which those two works have rendered proverbial.

18. State what you know of the history of the 'Tatler' and the 'Spectator.' Give an analysis of any paper in either of them which may strike you as remarkable.

19. In what works do we meet with the 'Man on the Hill,' 'Lefebvre,' and 'Mr. Burcham' respectively? Who were their authors, and when did they live?

20. Mention the principal literary forgeries of the last century.

XV. Paper for 1865.

ENGLISH LANGUAGE AND LITERATURE.

Examiner: G. W. Dasent, Esq. D.C.L.

[N.B. *You are not permitted to answer more than six of the following questions. The maximum number of marks may be obtained by answering thoroughly well any six.**]

1. Describe the state of the English language about A.D. 1000, paying special attention to these several points: (*a*) the chief elements of the language; (*b*) the declension of substantives and adjectives; (*c*) the conjugation of the verb; (*d*) the government of prepositions; (*e*) the formation of adverbs; and (*f*) the infusion of foreign words, whether by war, trade, or literature. Mention also the writers who flourished at this period, and give some account of their works.

2. Describe (after the manner indicated in the first question) the state of the English language and literature about A.D. 1200.

* In this paper a change by no means for the better has been introduced. English language and literature are compressed into one examination instead of two as previously; and the questions are in consequence neither so searching nor so fair to the students. As the number of answers is limited to *six*, greater minuteness may be allowed than in the papers previously answered.

3. Describe (as above) the state of the English language and literature about A.D. 1400.

4. Describe (as above) the state of the language and literature about A.D. 1550.

5. Describe (as above) the state of the language and literature about A.D. 1650.

6. Describe (as above) the state of the language and literature about A.D. 1750.

7. Describe the plot and action of any one of Shakspere's plays, and quote any striking passages out of it that you may remember.

8. Compare Dryden as a satirist with any other satirist, ancient or modern, whose works you may have read.

9. Give a list of English humorists, and compare the genius of Swift with that of Sterne.

10. Compare Pope's translation of the Iliad with any other English translation of that epic.

11. Write down some of the most striking English proverbs that you can recollect, and explain and illustrate them.

12. Give an analysis of any one of Scott's novels.

13. What is meant by the Lake School of English poets? Describe the characteristics of that School.

14. Explain fully the meaning and construction of the following sentences, and give the derivation of the words printed in italics:—

(*a*) 'Or ever your pots be made hot with thorns, so let indignation vex him even as a thing that is raw.'

(*b*) 'And she lay a-dying.'

(*c*) 'For Jesus Christ his sake.'

(*d*) 'The *Morians*' land shall soon stretch out her hands unto God.'

(*e*) 'Though ye have lien among the pots.'

(*f*) 'Fair Hero is won; I have *broke* with her father, and his good will obtained.'

(*g*) 'I pray you have him presently discharged,
For he is *bound* to sea, and stays but for it.'

(*h*) 'Hark! hark! the lark at heaven's gate sings,
And Phœbus '*gins* arise,
His steeds to water at those springs
On chaliced flowers that *lies*;
And winking *mary-buds* begin
To ope their golden eyes,
With everything that pretty *bin*,
My lady sweet, arise;
Arise, arise.'

(*i*) 'Cry *Havock*, and let slip the dogs of war.'

(*j*) 'I hope, for my brother's justification, he wrote this but as an *essay* or *taste* of my virtue.'

(*k*) 'Where London's column, pointing to the skies,
Like a tall *bully* lifts the head and lies.'

ENGLISH COMPOSITION.

FOR excellence in English Composition the Commissioners allow *five hundred* marks, a number not too large for the importance of the subject. In no department so certainly as in this can the examiners ascertain the general knowledge of the candidates, their good sense, taste, and judgment, their command of the English language, their ability to grasp a large subject, to seize what in it is of prime importance, and to arrange arguments forcibly. The limited amount of time allowed, seldom more than an hour to each composition, makes the test all the more severe and more accurate. The Commissioners are assuredly not wrong in liberally rewarding with marks the student who can in an hour write a sensible essay on a comprehensive subject (such as those in the subsequent list), without being vague and general on the one hand, or confused with excessive detail on the other; neither lingering too long with a showy rhetorical preface, nor prematurely coming to a conclusion before the subject is exhausted; displaying respectable reading and powers of thought and arrangement, and all this expressed in good idiomatic English, free from any affected peculiarities of style. Such a person is exactly the man likely to make a good Civil servant. A capital mathematician may fail; a first-rate classic may turn out a poor administrator of affairs; but the virtues of clearness of mind

and order which so eminently conduce to success in English Composition are precisely those most indispensable for an efficient member of the Indian Civil Service.

More than any other part of his preparation, the student's skill in English Composition must result from *education* rather than from *instruction*; from the unfolding of his own powers under skilful guidance, rather than from the reception of any body of rules and principles. An efficient teacher is required rather than a good text-book; yet I believe that in no other department is the student so apt to flatter himself that he can do without a teacher.* What are called text-books on English Composition are not likely to be of any service to the student: they lag fearfully behind the requirements of the age. What the student wants is not a list of the terms by which rhetoricians 'name their tools,' but some sound advice as to the practical treatment of his subject, as to the use of his words and the structure of his sentences. This he will best receive from practice under a good teacher, either orally or by correspondence. Among the very few books which can be recommended for study on this point are Whately's 'Rhetoric,' especially Part III., 'On Style' (pp. 167–220 of the small edition), with the older work of Campbell ('Philosophy of Rhetoric'), to which Whately has been so very largely indebted; Blair's 'Lectures on Rhetoric,' though somewhat antiquated in their taste, are well worth reading, and a good modernised

* Some of the institutions established expressly to train students for the civil service do not seem to have any master at all for English composition; and yet, besides its own intrinsic value, skill in composition will more or less affect the whole of a candidate's papers, except those in mathematics.

edition of them would be an acceptable boon to all literary students.*

The following practical hints will be found worthy of attention:—

Excellence of style depends upon two virtues—a good selection of words, and a good arrangement of them.

In *selecting* words, three things are to be attended to: (1) They must *exactly* express the writer's meaning; this makes a style *clear* and *perspicuous*—the most important of literary virtues. (2) They must express the meaning as *forcibly* as possible; this makes a style *lively* and *energetic*, and *interesting* to the reader. (3) They must be such words as are in common use by good writers of the day—not antiquated nor technical terms, not low or slang words, not words coined only for the occasion.

In *arranging* the words, three things are also to be attended to: (1) They must be arranged in the most natural way, not inverted or dislocated, so as to keep the sense as it were suspended, but so placed that the intelligence of the hearer is able easily to keep up with the utterances of the writer. (2) They must be so arranged as to express the writer's meaning in the most forcible way. (3) They must be so arranged that they shall have a kind of cadence or rhythm which will facilitate the reading.

This last grace of style is often overlooked, yet it is a very important one, and lies at the bottom of our love of poetry.

In endeavouring to cultivate these virtues of style the student cannot do better than frequently peruse

* I understand that Professor Bain is preparing a text-book on English Composition, which will doubtless meet all the student's wishes.

the great masters of style, especially those of modern times. Let him read aloud Macaulay's Essays and History, and he will insensibly learn to appreciate the admirable *clearness* and *energy* of that writer. In point of *ease*, and as models of a style well suited to light subjects or epistolary correspondence, nothing superior to some of Thackeray's minor works (e.g. his contributions to 'Punch') has been produced in our age. The style of Carlyle is not recommended for imitation, yet its vigour and variety, and occasionally its grand musical beauty, render his works worthy of the student's careful perusal. The best articles in the 'Saturday Review' and the 'Times' will also show all the virtues of the style of the present day in full perfection. For a thoroughly rhythmical prose-writer we must turn to Sir Thomas Browne. A few pages from the 'Hydriotaphia' will explain better than any description what is meant by having a regard to cadence in arranging sentences. It is not intended that the student should imitate any of these writers, but that from the careful study of their style he should be able to infuse into his own that force, or ease, or clearness, or variety, or graceful cadence which pleases in them.

But besides attending to *style*, and learning how to select and arrange his words so as to secure clearness, precision, ease, and elegance, the student must also know how to treat his subject properly. This treatment will, of course, vary with the nature of the subject, according as it is argumentative, historical, or descriptive. Books of composition prescribe various rules for the structure and arrangement of essays, but these are usually too formal and pedantic, and practice and a good master is far more beneficial than any formal system of rules. One of the best exercises

for the student is to analyse any article in the 'Saturday Review' or the 'Times,' observing how the subject is introduced, how the main points are treated, and how the whole is concluded. These articles possess a twofold recommendation: they are usually as well written as any others, and they are just about the length that could be accomplished within the time that is allowed for the English composition by the examiners. By analysing such articles as these, the student will see the different methods in which subjects of various kinds may be ably treated, and will thus be enabled to avoid the faults into which young composers are most apt to fall.

A few practical hints only are here subjoined to guide the candidate in this important part of his examination.

1. The essay must be a complete production; it must have some sort of introduction; it must go over the whole of the subject; and it must have some definite conclusion. And for all this only a very limited time, usually one hour, and never more than three hours, is allowed. Now the usual experience of examiners is that two-thirds of the essays given in are incomplete; they consist of an introduction, often far-fetched, and almost always disproportionally long, followed by a brief and ill-arranged discussion of the main subject in a few of its aspects. Very seldom indeed is there any regular conclusion; want of time ordinarily compelling the writer to terminate abruptly long before his theme has been exhausted. Now nothing more clearly indicates want of judgment than this inability to proportion work to the time within which it must be accomplished; as on the other hand few better proofs of good sense and administrative capacity could be given than a

well-written essay, confined within narrow limits, yet fairly embracing the whole subject and treating of each particular with a minuteness corresponding to its importance. It may be assumed that on the average three well-filled pages are as much as can be written in an hour; and it is quite clear that if the introductory matter is allowed, as it frequently is, to fill the whole of the first page and part of the second, then the remaining space and time will be quite insufficient for any proper discussion of the main subject. In historical and biographical subjects the introduction may very well be dispensed with; and in all cases it should be brief, and really introductory in its character, that is, it must lead naturally to the subject. Metaphysical and rhetorical introductions, general axioms, and grand commonplaces should be carefully avoided. It is wiser to begin with a brief and modest introduction, and to reserve for the conclusion a higher and more forcible style. The essay will thus gain force as it proceeds, and terminate in full strength; whereas, usually, such compositions commence with ambitious generalisation, sink into tame discussion, and break off abruptly with a 'most lame and impotent conclusion.'

2. The essay must be *orderly*; it must discuss the various subjects introduced according to some definite plan, so that the paragraphs may be connected by some natural sequence of thought. Too often an essay is merely an aggregation of miscellaneous remarks all relating to one common subject, but having no mutual connection. Besides, when the subject is not discussed in an orderly way, some parts will inevitably be overlooked, and others will probably be introduced more than once; and as the essay is not moving towards any definite point, it will have

no natural termination, and will of course have a poor and awkward conclusion. The best remedy for this fault, and the best advice that can be given to any young composer, is, never to write a single word until a short plan has been first of all sketched out. Let the student devote a few minutes to the calm consideration of his subject, let him fix on his method of treating it, and jot down brief heads of the order to be observed, hints of the arguments or reflections to be introduced, and an idea of the conclusion. All this may be done in a few minutes, and it will be found the best of all safeguards against most of the faults to which young writers are liable. It will keep the thoughts in some order; it will show whether the parts of the subject are receiving less or more attention than the prescribed time will allow; it will prevent repetitions; it will keep the mind of the writer at ease, as he will have to attend only to one thing at a time; and it will give that completeness and unity to the whole which essays usually lack. In short, this system of never writing until a brief plan has been carefully drawn up may, without any quackery, be styled *the secret of good essay-writing*. On no other method is it possible, except by the merest chance, to produce *good* essays within a rigidly limited time.

This system has been thus explained by Archbishop Whately:—'It should be added, as a practical rule for all cases, whether it be an exercise that is written for practice' sake, or a composition on some real occasion, that an outline should be first drawn out—a *skeleton* as it is sometimes called—of the substance of what is to be said. The more *briefly* this is done, so that it does but exhibit clearly the several heads of the composition, the better; because it is important

that the whole of it be placed before the eye and the mind in a small compass, and be taken in as it were at a glance; and it should be written therefore, not in *sentences*, but like a table of contents. Such an outline should not be allowed to *fetter* the writer, if, in the course of the actual composition, he find any reason for deviating from his original plan. It should serve merely as a *track* to mark out a path for him, not as a *groove* to confine him. But the practice of drawing out such a skeleton will give a coherence to the composition, a due *proportion* of its several parts, and a clear and easy arrangement of them; such as can rarely be attained if one begins by *completing* one portion before thinking of the rest.'

A single specimen will show how this skeleton should be drawn up.

Subject: The Contest about Ship-Money.

Outline.

(1) By way of *introduction*, the *origin* of this tax, *where* levied, *why* levied, *how* expended.

(2) The *extension* of the tax under Charles I.; *why* so extended.

(3) The *resistance* of Hampden, noticing the *reason* of his resistance, his *courage* in resisting, and his resisting in a *legal* and *constitutional* manner.

(4) The *result* of the resistance at the moment, the obstacles to impartial justice.

(5) The *moral* influence of Hampden's conduct, and of the legal decision; contributing more than any other cause to bind the bulk of the Parliament against the King, and ultimately to overturn the despotic

power which seemed for the time to be triumphant. 'Freedom's battle once begun,' &c.

This outline may be filled up in an hour, or may be extended to two hours, according to the detail with which the parts are treated; but in either case the writer knows exactly how to treat of each point with proportional minuteness.

SUBJECTS GIVEN AT THE VARIOUS EXAMINATIONS.

ENGLISH COMPOSITION.*

1859.

1. Sketch the life and character of any great statesman, or of any great mechanical inventor, or of any great general of our own country.

2. Write an essay on any one of the following:—(1) The influence of travel as a means of education; (2) The influence of rhyme on poetry; (3) The influence of gold discoveries on civilisation.

3. Write a letter to a friend describing the room in which you are at present sitting, and the occupation in which you have been engaged.

4. Write a letter describing the ascent of a high mountain or the descent into a mine.

5. Write an essay on the liberty of the press.

6. Describe the great comet of 1858.

N.B.—Only three of the subjects are to be chosen, of which (2) or (5) must be one.

* In all cases three hours are allowed for each paper.

For 1858.

1. Write a short but careful exposition of what appears to you to be the true conception of any *one* of the following characters of the Shaksperian drama:—Hamlet, Macbeth, Lady Macbeth, Lear, Falstaff.

2. Compare or contrast the poetical genius of Shakspere with that of Milton.

3. Describe an earthquake, a volcanic eruption, or a shipwreck.

4. Write a narrative of the Indian mutiny, not dwelling on details, but sketching rapidly the course of events, and so presenting a clear summary of what has happened down to the capture of Lucknow, with as little expression of opinion as possible.

5. The influence of public schools on English life.

N.B.—Only *three* of these subjects to be written on.

1858.

1. Write an essay on the Elizabethan age.

2. Describe as vividly and at the same time as accurately as you can some one event or scene in English history.

3. Describe shortly, but as picturesquely as you can, any place that you have seen at home or abroad.

4. Write a letter from Milton to Richard Cromwell

on the consolation afforded by the cultivation of literature in adversity.

5. Write a short essay on any one of the following subjects, treating it in your own way:—London, India, Language, the British Empire.

N.B.—Only three of these to be chosen.

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1. Describe in a letter any remarkable event of which you have been an eye-witness.

2. Write a historical essay on Italy, *or* Poland, *or* Prussia.

3. Show how it is that federal governments are both strong and weak.

4. The stage, as a means of education.

5. 'And all our knowledge is ourselves to know.' Discuss the truth or falsity of this.

N.B.—Only *two* subjects to be chosen.

---

1. Write an essay on *one* of the following subjects:—corn, cotton, coal, gold.

2. Write a letter describing London in 1862.

3. 'No hero is a hero to his valet.' Examine the truth of the assertion.

4. 'Heroes are much the same, the point's agreed,
From Macedonia's madman to the Swede.'

Examine the justice of this comparison.

5. Write a short character of any great Englishman.

N.B.—Not more than *three* to be selected.

---

1. (*a*) Describe any district of England in its physical aspects, its population, its resources, and its antiquities or history. (*b*) Write a letter to a friend, and give him hints for forming a good English style, clear, easy, and forcible.

2. (*a*) Write an essay on the best means of training a people to self-government. (*b*) Write an essay on the effect of education on the well-being of society.

N.B.—Only one subject in each division to be chosen.

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1. Write a summary of the chief events which occurred in the year 1863.

2. Describe in a letter the entry of Garibaldi into London.

3. Write an essay on party government.

4. Choose a profession, and give your reasons for preferring it.

N.B.—Only *one* subject to be selected.

---

1. Write *one* of the following exercises:—(1) A narrative of some of the chief features and incidents of the campaign of 1815; (2) A description (in a letter to a friend) of a fox-hunt, a volunteer review,

or a pedestrian tour; (3) A dialogue between an Englishman and a Brahmin on the occupation of India by the English.

2. Explain and illustrate by examples the difference as to use and meaning between the following pairs of words:—

Emulation and *envy*; *To resign* and *to relinquish*;
Self-love and *selfishness*; *To permit* and *to tolerate*.
Rebuke and *remonstrance*;

3. Point out the change in meaning in the following words in Modern as compared with Early English:—*indifferent, conversation, reduce, censure, kindly, sensible.*

Write an essay on *one* of the following subjects:—

1. Francis Bacon.

2. 'Whatever is, is right.'

3. Milton asserts that kings often use their will as their right hand, and their reason as their left. Show the truth or falsity of this assertion by examples drawn from history.

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